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# VUEWEEKLY

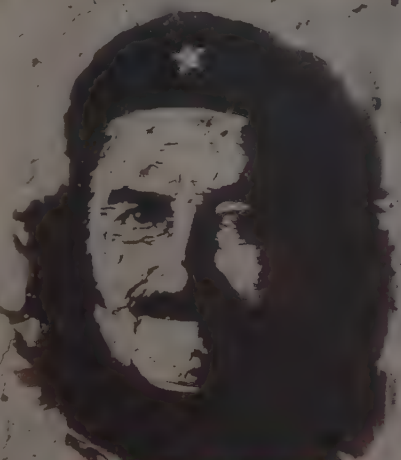
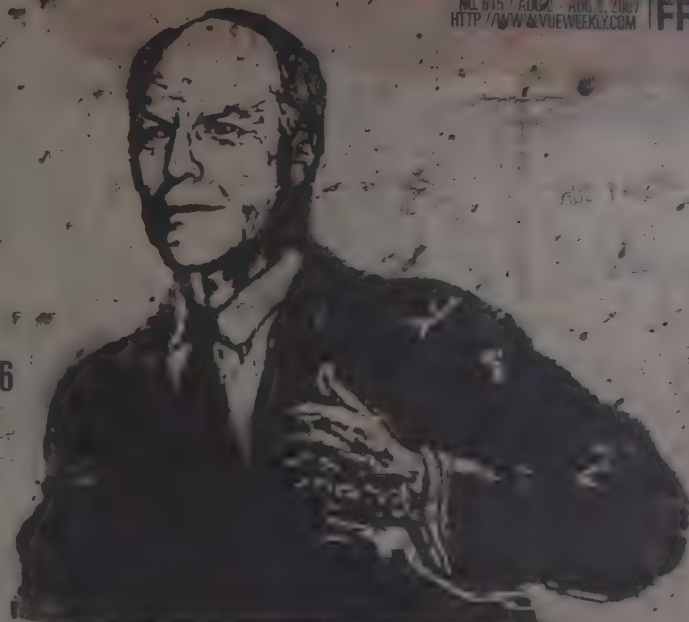
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FREE

NEWS: MACEWAN FIRE / 5

ARTS: BIRCH HEART / 17

MUSIC: DARREK ANDERSON / 26



## REVOLUTION?

FOR THE FIRST TIME IN YEARS, ALBERTANS SEEM READY FOR A CHANGE IN GOVERNMENT. BUT ARE PROVINCIAL OPPOSITION PARTIES TOO BUSY FIGHTING AMONGST THEMSELVES TO TAKE DOWN THE TORIES? [ROSS MOROZ / 8]

# Millionaire Seeks Lady

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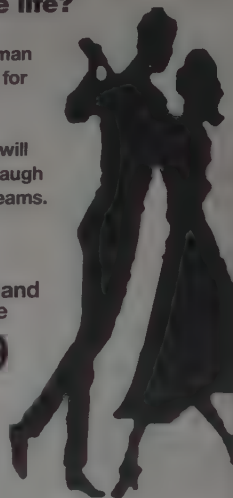
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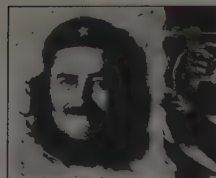
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## ON THE COVER



### TIME FOR A REVOLUTION? / 8

"We have never paid a lot of attention to the New Democrats—[they] are a factor in a small number of constituencies in Edmonton and that's about it." —Kevin Taft, Liberal leader

"I think you have to take Taft's claims about running for government with a grain of salt—Kevin Taft is not Laurence Decore." —Brian Mason, NDP leader

## NEWS



### MAEWAN FIRE / 5

"I think this goes way beyond codes. I think we have overlooked fire prevention. There are all kinds of huge buildings going up—and are they taking measures to prevent fires?" —Rick McCullough, Alberta Fire Commissioner

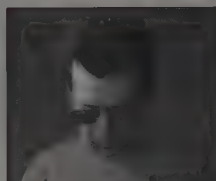
## ARTS



### BIRCH HEART / 17

"I've noticed that for some artists, working within restrictions can inspire them to create their best work." —Sean Borchert, artist

## MUSIC



### DARREK ANDERSON / 26

"This summer I opened up for a hardcore metal band. After doing that and then the next night you're at a folk club by yourself! For the whole night, it definitely builds your confidence as a performer and I'd do it any time, for sure." —Darrek Anderson, singer-songwriter

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## Albertans vs 'Stakeholders'

SCOTT HARRIS / [scott@vueweekly.com](mailto:scott@vueweekly.com)

On Jul 25, after more than a year of planning, public meetings and hundreds of written and oral submissions from across Alberta, the Oil Sands Multi-stakeholder Committee released with little fanfare its final report to the provincial government.

The 19-member committee, made up of representatives from the three levels of government, First Nations, the energy industry and environmental groups, put forth 120 recommendations for action to guide the future of oil sands development in the province.

Of these, the committee agreed on 96 recommendations, including some important issues related to consultation with First Nation and Métis communities, quality of life issues and land reclamation.

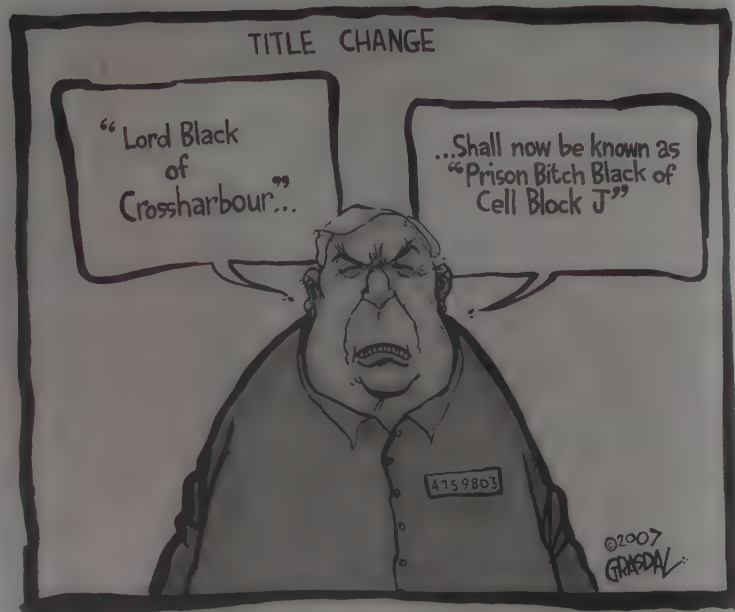
But more telling are the 24 non-consensus items on which committee members failed to agree. Not surprisingly, they relate to the issues most Albertans are concerned about: the pace of development, the amount of water being used in oil sands production, the impact on biodiversity and watersheds, what to do about rising industry greenhouse gas emissions and whether we should "touch the brake" on future development.

What is most striking is that, on the bulk of these incredibly important non-consensus issues, it is the Government of Alberta and industry at odds with the perspectives of municipalities, environmentalists and First Nations.

More troubling, given the effort the committee put into consulting Albertans, is that the government and industry positions seem at odds with most of what the committee heard through the course of the consultations. Albertans should be asking what exactly the point is of consulting with the public and interested stakeholders if you don't actually take what they tell you into consideration when it's all over.

In his introduction to the final report, committee chair Vance MacNichol writes, "It is my view that it would be beneficial for the Government of Alberta to look at not only the consensus actions but consider and deal with the non-consensus issues expeditiously as well."

Given the government's position on some of the most contentious and pressing issues, it is up to the hundreds of Albertans who expressed concerns about the environmental and social impacts of continued unfettered oil sands development, and others who share those concerns, to keep the pressure on to ensure the government heeds MacNichol's advice. ▀



## Last call for Molson plant

BRYAN BIRTLES / [bryan@vueweekly.com](mailto:bryan@vueweekly.com)

I keep saying it's the '80s all over again, what with the tight pants, funny haircuts and synth pop, and it seems that local Molson employees are doomed to repeat the fate of their me-decade striking brethren at Gainers, now that the Molson corporation has announced that they will close their Edmonton plant,

## NEW LABOUR

which has been shut down by a strike since May 31 of this year.

Citing the strike as the major factor behind the plant closure, Molson President and CEO Jeff Boyce told the Canadian Press the move was "a complex decision based on many factors," including consumers switching from bottles to cans and the loss of a lucrative Foster's contract to the US.

The Canadian Auto Workers union has expressed disappointment at the decision. Representative Todd Romanow told the Canadian Press, "We are ... frustrated with [the] decision by Molson Coors brewery to close a profitable operation in the country's wealthiest province."

Employees have been promised "fair separation packages" by the company. ▀

## MAIL LETTERS

### LONDON CALLING (US OT)

As a former resident of both Edmonton (I grew up there) and Toronto (I went to college there) and as a current resident of London, it's funny to read about inferiority complexes ("And the Oilers are better than the Leafs, too," Enter Sandor, Jul 19 - Jul 25) because, insofar as I see it, Toronto is every bit the same backwater as Edmonton, other than for the fact that... well, not much actually. Compared to London, both "cities" are insignificant in the great scheme of this planet.

I used to be a musician, and in Edmonton I couldn't so much as get arrested; and I was a total outcast. In Toronto it was slightly better, but there really isn't anything going on in Toronto, either—just a bunch of no talent schmucks in the eternal circle jerk known as the "canadian music scene," which pretty well means a lot of welfare cheques, punctuated by occasional jobs.

In the end I had to come here to London in order to find any kind of real success. No offence—this is just my take on the article and the eternal small

town (Edmonton) versus small city (Toronto) debate.

When I was in Toronto in the late '80s I remember the excitement generated by the Olympic bid and all that "world class city" crap. Compare this to London, which doesn't even care that it's got the fucking Olympics (of course 7/7 helped). The apathy here for public events is diametrically opposed to the "look! aren't we growing" mentality of all Canadian cities whether it be Vancouver, Calgary, Toronto (yes, Toronto)—the only city that doesn't seem to give a toss is Montreal.

JOHN WEST

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail ([letters@vueweekly.com](mailto:letters@vueweekly.com)). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.

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# This fire is out of control

## AND IT'S GOING TO BURN THIS CITY, LOCAL EXPERTS WARN

CHRIS SATEL / satel@vancouverweekly.com

During the early morning of Jul 21, something stopped traffic on the Anthony Henday Freeway. It did it without blocking the road. It did it without getting in the way of anything on the freeway. It demanded the amazement of nearby travellers, commuters and early-morning joggers. One after another, vehicles voluntarily pulled over onto the shoulder to witness something so terrifying, so mesmerizing and beguiling, that it was though it had come from a Hollywood effects studio.

The blaze was incredible, possibly reaching ten stories. Its intensity woke people sleeping blocks away. A fire burning on the edge of the city, where addresses are noted with SW, exhaled a plume that could be seen past the river and well into the north side. It wasn't a vague haze blanketing the horizon. It was an honest testament to something terribly historic taking place.

It was the kind of fire that will bookmark a moment in the lives of those who were there to experience it, and even though the flames have been doused, it is already igniting what could turn out to be an even fiercer inferno of debate and public outrage.

Once the fire had been extinguished, the reality of what had been charred began to set in. Ash was left where homes had been. Tradesmen arrived to the scene of arson instead of their job site. People developed theories to explain what had taken place. Families lost everything. And all that was left to do was ask how—and why.

"It was a combination of things coming together, and, of course, it was arson," said John Hillarg, Executive Director of the Safety Codes Council, the organization responsible for making recommendations to the Minister of Municipal Affairs and Housing regarding safety code in Alberta.

"I do think changes will be made," Hillarg continued. "There has been a task force set up to reveal what, if anything, Alberta should be doing."

But Hillarg is reticent to provide a timeline for amendments to the building code. "The National Research Council has actually been doing some research on this issue and their work isn't completed yet," Hillarg said. "The opinion of the minister is that we need to wait to see this research before coming to



## NEWS SAFETY

any conclusions."

The province's supposedly lax fire code has been taking heat since the Macewan fire, and while everyone points out the flaws, the Safety Codes Council seems content to take their time and wait for data. "It would be irresponsible to say exterior drywall is the answer," noted Hillarg. "There should be some sound science and research behind our actions."

**IN THE FIRE'S AFTERMATH**, a popular refrain has been that homes are too close together, or that vinyl siding is too combustible without exterior drywall backing it. Whether these precautions will actually save buildings during fires is, however, a different argument. Architects will tell you exterior drywall isn't meant to save buildings but people, providing more time to get out of the burning structure.

"Big cities, many years ago, had the same problem [of structures being built too close to each other]," said David Roth, an engineer and architect with Edmonton's Holland Roth Architects. Roth elaborates that rules were put in place to make the transfer of a structure fire to another structure more difficult. "As time went on they relaxed the rules."

It is surprising, perhaps, that in a country so huge (and a city with one of the lowest population densities of any urban area anywhere), our buildings are too close together.

"In Toronto they have the same basic building code, but there they require that buildings are to be built with non-combustibles," explained Roth. "The city took it upon themselves."

Roth believes municipal governments can do more than suggest changes to building code. "Some places in Canada already have regulations to prevent that. You don't have to wait for it to happen on a national level," he insisted adamantly. "There is more control at the city level than trying to change it nationally."

Amidst all talk of the need for changes to existing fire code regulations, Alberta Fire Commissioner Rick McCullough takes a different stance. "I think this goes way beyond codes," McCullough said. "I think we have overlooked fire prevention."

The Commissioner becomes almost heated when asked about changes to fire code. "I think all of these situations have to be assessed with the factors contributing to them," he argued. "There are a number of things to look at instead of just deficiency in the code."

McCullough proposes that unfinished structures hire a security guard to watch over the site until it has been closed in. "Maybe we should impose

measures to post security—I think that there has to be more precautions taken to prevent fires and then to put them out quickly once one has started," he said. "There are all kinds of huge buildings going up—and are they taking measures to prevent fires?"

## Status quo for insurance rates

BRYAN BIRTLES / bryan@vancouverweekly.com

A few weeks ago *Vue Weekly* reported that drivers in this province were very likely facing an increase in the cost of car insurance premiums. Richard Evans, a representative of insurance provider TD Meloche Monnex, blamed the perceived need for an increase on inflation and was said "We see that auto insurance is now sort of facing the same pressures as the rest of the economy."

## NEWS DRIVING

Well, the Automobile Insurance Rate Board (AIRB) didn't buy it and after two days of public consultations the board decided to keep insurance premiums steady at 2006 levels.

Although insurers were concerned that current pricing was not sustainable, AIRB board chair Alf Savage said in a press release that, "Alberta consumers continue to have access to fair and affordable auto insurance." He further added that the auto insurance reforms of 2004—which saw premiums reduced at every annual review until this year, in addition to limiting the amount an individual can claim for "minor injuries"—continue to be successful as "Insurance premiums for mandatory auto insurance remain 18 per cent lower than they were before insurance reforms were implemented."

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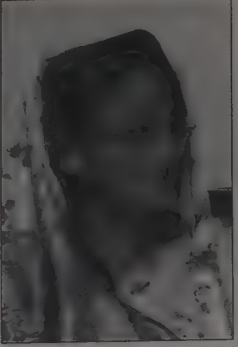
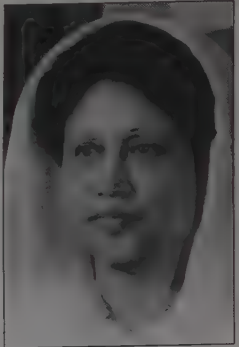
# Real democracy remains so far away after cancelled Bangladeshi elections

COMMENT **DYER STRAIGHT**  
Gwynne Dyer  
gwynne@vuwweekly.com

"We do not want to go back to an elective democracy where corruption becomes all pervasive," Lt Gen Moen U Ahmed, the chief of the Bangladesh army, told a conference in Dhaka in April. Typical talk from a soldier who has trust the civilian political leaders of his country aside—but he does have a point, for the leaders in question are a pair of obsessives whose rivalry has poisoned Bangladesh's politics for decades.

Two political dynasties, alternating in power, have ruled Bangladesh ever since 1991. Among the larger democracies, only in the United States have two families, the Bushes and the Clintons, monopolized executive power for a longer time. But whereas the Bush-Clinton rivalry still continues—if Hillary Clinton wins the presidency next year and goes on to win a second term in 2012, the two American families will have been alternating in power for 28 years—the Bangladeshi rivalry is coming to an end. So, unfortunately, is democracy in Bangladesh.

Not that Bangladesh's democracy was ever much to write home about. The country won its independence from Pakistan in 1971, but there were 20 years of tyranny and military rule before the first



genuinely democratic government was elected in 1991. This change had domestic roots, of course, but it was also part of the wave of non-violent democratic revolutions that began in the Philippines in 1986 and swept through Indonesia, Taiwan, Thailand and South Korea.

Two steps forward, one step back. Thailand's democracy has now given way to military rule, and democracy in the Philippines isn't looking too healthy either. But nothing compares with the fall from grace of Bangladesh, which is usually ranked among the five most corrupt countries in the world by Transparency International.

The view of General Ahmed, who has effectively been running the country since elections were cancelled in January, is essentially that democracy is to blame. Sheikh Hasina, out of power, declared a boycott of this year's elections because she believed that the incumbent, Khaleda Zia, was going to rig them. In those circumstances, the election result would be meaningless, so the army intervened. And the general just doesn't think democracy is right for Bangladesh.

But if it isn't right for Bangladesh—one of the most politicized, argumentative populations on the planet—then just who is it right for? Democracy in Bangladesh has gone horribly wrong because of the bitter heritage from the war of independence—which, like most such struggles, was partly a civil war—but the solution is to fix it, not to cancel it.

At the moment, General Ahmed is arresting hundreds of prominent political figures on corruption charges. Doubtless many of them are guilty, for that is how politics has been played in Bangladesh for decades. If they are found guilty by properly constituted courts and banned from further participation in politics, no great harm will be done.

If Sheikh Hasina and Khaleda Zia themselves were among those excluded from politics on the grounds that they engaged in corrupt practices, that would not be a bad thing, either. But politics—democratic politics—need to continue. It also needs to continue (or rather, resume) in Thailand and in Pakistan, as well as in all the other places where the voters were "deceived by the politicians" or "made the wrong choices," or whatever other formula the saviours in uniform use when they grab power for themselves.

People get things wrong. Politics is a messy business. As Winston Churchill said, "The best argument against democracy is a five-minute conversation with the average voter." But he also said: "Democracy is the worst form of government—except all the others that have been tried from time to time."

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.

## ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the newspaper, nor do they represent or of the Weekly.

# Time for the Stelmach government to pick a side

RICARDO ACUÑA / [calberta.ca/parkland](http://calberta.ca/parkland)

Last week, the Alberta Government released the much anticipated final report and recommendations of the Oil Sands Multi-Stakeholder Committee—the committee charged with carrying out a broad-based consultation with Albertans and making recommendations on the future of the Alberta tar sands.

The report includes 120 different recommendations for action, all based on what was heard in public meetings, in written submissions and from expert symposiums over the course of the last 12 months.

Of those recommendations, 96 were presented as items on which there was consensus. These include some important and valuable recommendations on questions of reclamation of tar sands areas and community infrastructure.

## These members determined that their own personal opinions should override public input.

The remaining 24 recommendations were items on which there was not consensus, but that were included in the report nonetheless in order that the government might consider them along with the others.

The problem is that among those 24 recommendations lie the key issues requiring government attention. These include questions about slowing the pace of development (or an outright moratorium), setting hard caps on greenhouse gas emissions, increasing royalty rates, looking closely at the health impacts on local populations and the long-term investment of resource revenues.

The fact that these are listed as "non-consensus" items should not be taken to mean that the public submissions on these topics were evenly split. In fact, in some cases, quite the opposite is true.

On the question of the pace of development, for example, most of the submissions made called for a drastic slow-down and many went as far as to call for a moratorium on new leases and permits—likewise with the amount of support shown in the submissions for hard caps on greenhouse gas emissions and for increasing royalty rates.

The reason that these are listed as "non-consensus" items is because some of the members of the Multi-Stakeholder Committee did not agree with the recommendations. In other words, even though the committee was charged with carrying out a public consultation, and reporting back on the public's wishes, these members determined that their own personal opinions should override public input.

IT SHOULD NOT COME as a surprise to anyone that industry representatives lined up squarely against consensus on the

issues above. Clearly, these folks were on the committee to protect their bottom lines from what they saw as unreasonable public interest demands. For them to actually agree to recommendations of slower development, emissions caps and higher royalties would be completely contradictory to their reason for participating in the process in the first place.

What is more disconcerting, however, is the fact that the Government of Alberta reps on the committee lined up shoulder to shoulder with industry and against the public interest on every one of the issues above. In other words, the government reps on the committee chose to disregard the expressed wishes of Albertans and sided instead with industry.

It is a testament to the environmental and public-at-large representatives on the committee that the non-consensus issues were included in the final report at all. Reps from industry and government insisted repeatedly throughout the process that only those recommendations on which there was consensus should be included in the report. If it were not for the insistence of the others at the table, these broadly supported ideas would never have seen the light of day—let alone us ever knowing who exactly stood opposed to these recommendations.

Albertans clearly owe those committee reps a debt of gratitude. More importantly, Albertans owe it to those committee members to ensure that their hard work on these issues was not in vain.

The report has now been presented to the ministers of Sustainable Resource Development, Energy and Environment for future action and policy decisions. They, along with the provincial government as a whole, will now have to decide whose side they are on.

During the consultation process, both Premier Stelmach and the government reps on the committee made it clear that the government would neither "step on the brake" to slow development, nor would they implement hard emissions caps. They also made it clear however, that they would carefully consider and be guided by the results of this consultation process.

The decision now facing the government is whether to listen to Albertans or to the oil industry. Albertans have a key role to play in helping the government make that decision. By calling their MLAs, the Premier's office, and the relevant ministers, and reminding them in no uncertain terms who elected them, who pays their salaries and whose interests they are supposed to be promoting.

I wrote in a previous column that the government was painting itself into a corner on this issue. They will now be forced to make a very clear and unequivocal declaration of where exactly their allegiances lie, and then have to head into an election shortly thereafter. Albertans know what the right decision is, but if they do not help the government figure it out, they are not likely to make it.

## TOP 10 RINGTONES

- 1) The Way I Are feat. Karl Williamson, D.O.E. Timbaland
- 2) Umbrella Rihanna
- 3) Beautiful Girls Sean Kingston
- 4) Crazy B\*tch Buckcherry
- 5) Buy You A Drank (Shitty Snapper) T-Pain
- 6) Paralyzer Finger Eleven
- 7) This Is Why I'm Hot R. Kelly
- 8) Super Mario Bros. Super Mario Bros.
- 9) Don't Matter Akon
- 10) Smack That feat. Eminem Eminem

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# In defence of dairy... well, the good kind of dairy, anyway

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
health@viveweekly.com

In spite of the not-so-desirable extras milk delivers, it's hard not to rely on it for calcium and as I poured a glass for my favourite six-year-old last night and then watched her drink it with obvious pleasure, I wished it were less complicated.

The problem with milk isn't just the antibiotics and hormones and other artificial extras; the problem is that, to best absorb milk's calcium, we need vitamin D (which is added to milk) but to absorb this fat-soluble vitamin D we need fat, and full-fat milk brings with it a few problems of its own.

For one, vitamin D2 (the form usually added to milk), isn't ideal. It doesn't raise blood serum levels nearly as well as the

D3 we naturally make with exposure to sunlight, and it can, like all synthetic vitamins, put some stress on our livers. (At least they can't blame our so-prevalent troubles with liver toxicity entirely on our more-fun beverage choices anymore).

Homogenization isn't that great either. It alters the fats, fats we need to best absorb milk's nutrition—fats now nicely suspended, unable to rise to the top as cream—and makes them more difficult for our bodies to use. Homogenization of the fats in milk is likely the reason whole milk is considered by some more of a health risk than a bonus, with its link to heart disease.

And pasteurization, despite having solved some very real problems in the 1920s that resulted from unsanitary production methods, also affects the composition of milk negatively. The process, during which milk is heated to extreme

temperatures, kills the enzymes and beneficial bacteria that would help us digest milk easily. It also destroys the A, B and C vitamins, and, for many, makes lactose difficult to digest.

**I NOW KNOW WHY I HAVEN'T** been able to drink milk since early childhood, when the milk lady used to come around to our home with fresh farm milk in glass bottles.

Non-pasteurized, non-homogenized, full-fat, old-fashioned family-farm milk from cows raised on real food instead of hormone- and antibiotic-laced pseudo-food would be a great addition to our diets. I miss the un-tampered-with milk and the natural yogurt-like sour milk my mom used to make in a warm spot on the stove-top (raw milk, unlike pasteurized milk, sours naturally and deliciously). And I'm going to miss

whipped cream now that I know about the hormones it delivers, because cream makes dessert an occasional guilt-free possibility for me (it lowers the glycemic index of fruity and sweet things) and because butterfat, minus the estrogen and other alterations, is very healthful.

The unprocessed (non-homogenized) butterfat found in cream, besides helping us access calcium and vitamin D and protein, is rich in the kinds of fats that protect against cancer and heart disease and keep our immune systems happy. And I'm always saying this, but now a huge longitudinal study of over 80 000 women over 20 years concurs—total fat consumption isn't the problem our hearts are having. Diets high in refined carbs are a problem, as are diets high in all kinds of weirdly altered fats, while diets high in vegetable protein

and natural fats are good for us.

I wish it weren't illegal to sell raw milk or cream in Canada. Those able to provide raw milk are very, very careful to make sure their milk is safe, and we're 30 times more likely to become ill from E coli and other kinds of contamination in fruits and vegetables than we are from milk, including raw milk. Despite that, Health Canada tells us to eat our veggies, and to not drink raw milk.

I hear there's a thriving black market, though. It's been estimated that a quarter million Canadians drink raw milk, despite our regressive laws. Creative types buy a cow, or at least part of a cow (like shares in a cow?) to get their supply. But those housing these cows risk charges and having their equipment seized.

The United States has a certification system for selling pure, antibiotic-free, growth- and milk-stimulating-hormone-

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# You say you want a revolution, Alberta?

WELL, YOU KNOW, WE'D ALL LOVE TO SEE THE PLAN, KEVIN AND BRIAN (AND GEORGE)

ROSS MOROZ / ross@vancouver.com

After 36 years (and counting) of uninterrupted rule, Alberta's near-dynastic Progressive Conservative government is looking increasingly vulnerable. Since relative unknown Ed Stelmach took over as Premier after beating the heavily-favoured Jim Dinning for the leadership of the Progressive Conservative party in a second round run-off in early December of last year, the Tories have seen their approval rating slip dramatically—from a high of 54 per cent during the dog days of the Klein era in the fall of 2006 to a low of 39 per cent this June.

Although a more recent survey—a Leger poll conducted between Jul 19 and Jul 27—indicates the Tories' level of support across the province has leveled off at 41 per cent, the news is still bleak for the venerable party, especially in vote-rich urban areas like Edmonton and Calgary, the latter considered a veritable fortress of rock-solid PC support just a few years ago. As of most recent poll, Tory support had plummeted to just 38 per cent in the province's largest city, slightly higher than in Edmonton, where 37 per cent of voters say they support the Conservatives.

But as gloomy as this all may sound to Tories and their supporters, there doesn't seem to be any reason for the party to be anywhere near as nervous as Premier Stelmach tends to look most of the time. The Conservatives are still more than twice as popular as their chief rivals, the Kevin Taft-led Liberals, who currently enjoy the support of around 19 per cent of all Albertans. The New Democratic Party, led by former Edmonton City Councillor Brian Mason, sits in third place with a not-exactly-overwhelming six per cent, just one point ahead of the Green Party. As bad as polls look for the governing Tories, the Liberals and New Democrats have to be worried by their inability to make more significant gains, especially in light of the Tories' waning fortunes. So why haven't they? For the first time in recent memory, the Progressive Conservatives are looking increasingly beatable, but Alberta's other parties don't appear to be in any shape to beat anybody. What is wrong with the opposition in Alberta?

**WELL, NOTHING, ACTUALLY,** according to Kevin Taft—other than, of course, some Albertans' resistance to what the Liberal leader sees as an inevitable shift to a more simplified and dichotomous political landscape in the province.

"I think that we're looking at the beginning of a period in Alberta politics that comes along from time to time where it's essentially a two-party province," Taft said, dismissing the other opposition parties outright.

"The only political party in Alberta that has been climbing consistently for the last eight months is the Liber-

## NEWS | POLITICS

als, and we're adding, depending on which poll you look at, one or two points a month quite steadily," he boasted. "I think it shouldn't be lost that the New Democrats are, depending on the poll, absolutely flat lined; the Alberta Alliance, which was going to be the big new force in Alberta politics three or four years ago has almost vanished and there's a little bit of strength for the Greens in Calgary, but essentially the only party that has been consistently building is the Liberals."

Taft's prediction echoes the reality of the 1993 general election, which saw recently (and narrowly) elected PC leader Ralph Klein in a tight race with a reinvigorated Liberal team led by popular former Edmonton Mayor Laurence Decore. The Ray Martin-led New Democrats (who had formed the Official Opposition before the election with twice as many sitting MLAs as the Liberals) failed to win a single seat in the 1993 vote as the anti-Tory vote swung to the Liberals, who failed to unseat the still-governing PCs but whose 32 seats gave them the largest opposition caucus in the province's history.

Given this history, it's not surprising to hear NDP leader Brian Mason disagree vehemently with Taft's analysis.

"Kevin Taft is not Laurence Decore," Mason said bluntly, rejecting his rival's characterization of the Liberals as, in Taft's words, "the only party other than the Conservatives for whom forming a government is a possibility."

"I wouldn't overestimate the Liberals' chances, because if you look at the polls, the Conservatives' level of support has declined quite a bit but the Liberals' support has not risen that much," Mason argued. "I think you have to take Taft's claims about running for government with a grain of salt, because their public support does not reflect that as a possibility, so I think he's dreaming in technicolour."

"The Conservatives under Stelmach actually got a considerable bump in their support in Edmonton," he continued, "so I wouldn't be surprised if the Liberals lost seats both to the Tories and to us."

Mason claims much of the support enjoyed by the Liberals a tacit support for many NDP policies, arguing much of the Liberals' platform in previous elections was deliberately emulating his party's policies.

"The Liberal strategy in the last election was to look as much like the New Democrats as possible, because they felt they were competing for those votes," he said, reiterating his belief in the NDP's ability to attract supporters as, in Mason's view, his party's rivals deliberately move further right on the political spectrum.

"I think that strategy has changed—I think clearly Taft has been moving



the Liberals more and more to the right, and they've been doing more and more fundraising with oil companies and other big corporate interests," Mason insisted. "When it comes to issues like campaign finance or oil royalties and so on they're as much in the pocket of big business as the Conservatives are. The more [Taft] moves their party towards the Conservatives the more people are going to be looking for a real alternative."

**MASON, THOUGH, OUGHT TO** be at least as preoccupied with the Greens as he is with the Grits. The upstart party, despite having never held any seats in the legislature and having enjoyed only one second-place finish in its entire history, is trailing the NDP by a mere point in the latest public opinion poll and is much stronger than the New Democrats in and around Calgary. The NDP leader downplays the Greens' popularity, however, dismissing their base of support as "a mile

wide and an inch deep."

"The Green Party—and this is true across the country and federally—is a generic label that lets a lot of people park their support there, because it doesn't really mean anything because they don't have a track record—Green is good and the environment is important and increasingly a concern, so a lot of people just say 'well because their name is the Green Party they must be the most environmentally responsible party' without looking

into it," Mason said, holding up his own party's environmental policy as superior to the Greens'.

"When you get into an election and people start to look a little more deeply into the different aspects of each party," he continued, "quite frankly we think we have a more developed and progressive environmental policy than the Green Party does and I think voters will agree with that."

Maybe, but Green Party leader George Read most decidedly does not.

"The Green Party is not a generic brand," Read shot back. "We are a specific party that has some very specific policies, and we need to get that message out to the public."

"But [Mason] is right," he admitted. "That's really my biggest challenge—letting Albertans know who we are."

The Greens hope to build on their success in the last election (the party came in second behind Conservative Tony Abbott in the oil- and gas-rich riding of Drayton Valley-Carmar and finished third in three ridings in the Calgary area) by entering a full slate of 83 candidates in the next election (the party ran in 49 constituencies in 2004) and by working to convince Albertans that supporting a fourth-place party with an approval rating of just five per cent is not, Read insists, just an act of "throwing your vote away."

"We're seeing support for the other political parties drop right across the board, and you see that even just in terms of voter turnout," Read explained, positioning his party (much as his fellow opposition leaders have done) as the only "real alternative."

"I believe there are two political parties on the agenda—there's the Green Party and there's everybody else," he said. "The battlefield is no longer a question of capitalism versus communism; the debate should be between sustainable and unsustainable."

"You can vote for the lesser of two evils if you want," Read concluded, "but you're still getting one of the evils."

**BUT AS ALBERTA'S OPPOSITION** parties each jockey to position themselves as the beneficiary of the Progressive Conservatives' falling popularity, some Albertans dissatisfied with the Tories' long-running dominance of Alberta politics are quietly floating the idea of some kind of coalition of opposition parties. Many prominent and influential political people in this province are increasingly coalescing around the idea of a "unite the left" movement, proposing some kind of a merger of—or, at least, working agreement between—provincial opposition parties, especially the Liberals and New Democrats.

"I think it is a worthwhile time to have that discussion," admitted retiring Edmonton City Councillor Michael Phair, a veteran of progressive politics

in the province who admits he has recently turned down entreaties by the Liberals and NDPs to consider running provincially ("The Conservatives didn't approach me, but I wouldn't do it for them either," he added cheekily.)

"The notion of working together in some way is not new," he elaborated, "but there has been significant

And the issue appears to be one of the few on which Mason and Taft admit to agreeing. "Uniting the left" is an old idea—it was probably a more pronounced and more popular idea in the last provincial election than it is today," Mason said. "We're quite different from the Liberals—we think the Liberals actually have more in common with the Conservatives than with us."

Both men are slightly more open to flirtation, however, when the concept of cooperating with each other after an election is discussed.

"We've never shied away from supporting legislation we thought was good, even now," Mason said. "From time to time even the Tories require unanimous consent of the assembly, and we've given that unanimous consent more times than we have withheld it, so we are always about trying to make the legislature work, and if there's a minority government that won't change."

"If there's a new situation after the next election we will take a look at it, we'll evaluate that and we will do what is in the best interests of Albertans."

Taft is equally conciliatory. "I certainly wouldn't rule it out—I think we'd take it issue by issue," he admitted. "There are some really big policies that are common among not only the New Democrats and the Greens and the Liberals but also the Alberta Alliance, so I could see, on an issue-by-issue basis, a minority government surviving and

doing some really important work."

**IN REALITY, THE EASIEST** path to success the next provincial election for all parties is probably to simply convince their supporters to actually vote. Just 44.7 per cent of eligible voters cast ballots in the 2004 election, the lowest ever in a province where low voter turnout is the norm. Even in the recent by-election in the riding of Calgary-Elbow (in which Klein's former riding was won by Liberal challenger Craig Chelifins), Tories and Liberals alike admitted that the win was less a result of increasing Liberal support than it was of longtime Tory supporters staying home.

While the Greens see themselves as the most attractive party to traditional non-voters ("Our polling indicates that 30 per cent of our vote at this time comes from people who, if the Green Party didn't exist, wouldn't vote," Read exclaimed), and as Phair and others argue that the only way to encourage these voters to re-engage in the political process is by uniting the Tories' opponents, Albertans probably won't have to wait too much longer to find out: all party leaders—Premier Stelmach included—predict an election in early 2008. Vive la revolution. ▀

## But could it happen here?

Once upon a time, there was a wealthy province considered to be unchangeably Progressive Conservative-voting. The Tories were in power for decades, despite all the province's social and economic changes. This long run, perpetuated in part by vote splitting between the Liberal and NDP opposition, began to show cracks, however, as the long-governing Grits in Ottawa were defeated, removing the federal boogie man, and the declining popularity of the un-experienced replacement Tory government rubbed off on the provincial cousins. A popular, high-profile premier resigned, and his rural-based successor took the Tories in unfamiliar directions, creating divisions within the party. Then one election day, the PC government was stripped to a minority, only to have the Liberal and NDP take power through a coalition accord. The progressive new government brought laws against private health-care, and bolstered human-rights and environmental protection. The deal went over well with the voters, and the Tories were kept out of power for a long time.

**FOR THE NUMEROUS OPPONENTS** of Alberta's 36-year-old Tory juggernaut, the above scenario may seem like a wonderful fairy tale.

But it's actually the true story of provincial politics in Ontario, where the PCs were defeated in 1985 after governing the wealthy province for 42 years, setting the record for Canadian political

### A popular and high-profile premier resigned, and his rural-based successor took the Tories in unfamiliar directions

longevity.

The tale contrasts with Alberta's story today, as the relatively unknown Ed Stelmach surprisingly inherited the premiership (and many festering problems) after political giant Ralph Klein's sudden resignation.

Ontario's Bill Davis, a well-regarded premier who had been in office since 1971, unexpectedly announced his resignation in 1984, and party members picked Frank Miller as his successor.

But Miller was blamed for alienating some party members, rejecting the "big blue machine" advisors who had crafted Davis's successes and taking the party rightward, inline with his rural social-conservative base.

When Miller called an election months after taking office in 1985, the PC lead in the polls was at 55 per cent, but his government was rocked over a Catholic school-funding controversy inherited from Davis.

The largest share of the '85 vote went to the Liberals, which had been considered moribund in the 1970s when Stephen Lewis's Ontario NDP was on the rise, despite federal success under then-prime minister Pierre Trudeau.

Rural support gave the Tories 52 seats to the Liberals' 48, while the NDP—then led by Bob Rae—took 25, leading politicians into a month of negotiations on how the newly elected Ontario Provincial Parliament would work.

The NDP had dropped out the Conservatives in the '70s, but Rae didn't favour the day-to-day negotiations of a minority government, and he found the Liberals under leader David Peterson more receptive to bringing in the NDP's policies than the right-leaning Miller.

"We had the chance to break the mould of Ontario politics," Rae wrote in his memoirs *From Protest to Power*, recalling a meeting in which he told Peterson he was willing to make him the new premier.

Miller's weeks-old minority government was defeated in a non-confidence motion, prompting the lieutenant governor to ask Peterson to form a new government, which he did through the new Liberal-NDP Accord.

(Pundits will note that Rae's moving the motion echoed what he did as a Toronto MP six years before to bring down then-prime minister Joe Clark's minority federal Tory government.)

In a two-year accord, the Liberals agreed to bring in policies insisted on by the NDP, including jobs for youth, tenant-protection laws, a first-contract law for unions with a bolstered workers' severance package and equal-pay and equity legislation.

The Grits were prompted to end extra-billing by doctors, brought in spending limits for political campaigns, reforms in legislative procedures, human-rights laws for homosexuals and more stringent environmental protection.

**PETERSON DIDN'T DO EVERYTHING** the NDP asked, like reforming pensions, following criticism Rae leveled at the Liberals citing Conrad Black's actions at the grocery-store chain he then owned.

But Rae chose to stay in opposition, worried that there wasn't enough support in his party for NDP legislators to take cabinet seats in a full coalition government, a decision he later regretted.

Some party members nevertheless opposed the deal, worried that the NDP was diluting and threatening its principles and relevance by "getting into bed with the Liberals."

In 1986, a veteran party activist and socialist comic-book co-creator challenged his leadership at an NDP convention, but Rae handily defeated him.

Still, the fear that the Liberals would ride on the coattails was arguably confirmed in the 1987 election, when Peterson's party won 95 seats, the largest mandate in Ontario history.

Voters pared the NDP down to 19 seats, with Rae nearly defeated in his own riding, but his party regained official Opposition status as the Tories were cut to only 16 seats.

Rae got his revenge three years later when Peterson called a snap election, largely viewed as an opportunistic move, and Ontario elected its first NDP government in a surprise majority.

Politics in the province had been changed forever—but could it happen here? Only time will tell... —FRANK LEMBERS / frank@vancouver.com





Soccer like it was meant to be played: by mutants

(Genesis) and Super Dodge Ball.

## GAMES INFINITE LIVES

DARREN ZENKO  
infiniteives@vuwweekly.com

Something's gone horribly wrong in the Mushroom Kingdom. A shadow covers the land, a candy-coloured dimension turns to show its dark underside. So, really, what else is new? Shadows are always covering the homelands of "Super" Mario and associates, and danger accompanies even the most routine mushroom-gathering trip.

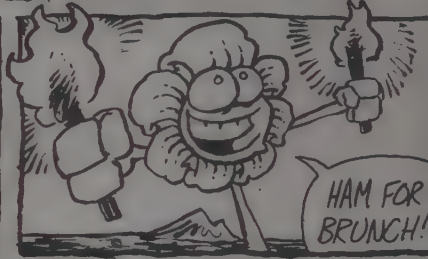
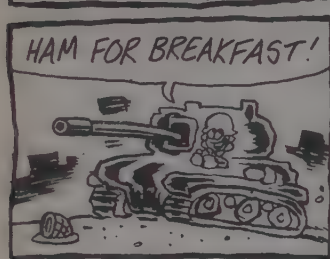
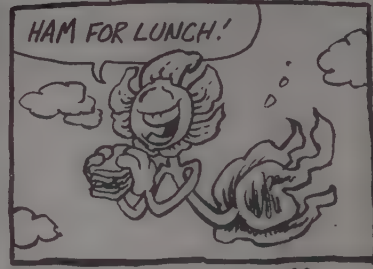
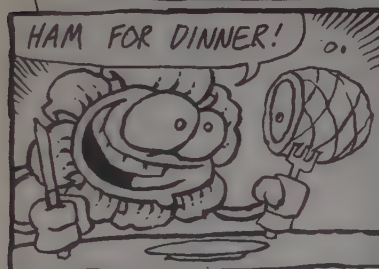
The darkness of *Mario Strikers Charged*, though, is of a different order than the usual princess-capturing chelonian thug-lords and extradiemansional wizards. It's a hard-edged, desperate, post-apocalyptic darkness. The various Worlds lie broken and ruined, the wreckage salvaged and cobbled together into bizarre gladiator arenas where an unseen Commissioner of Bloodsports forces onetime heroes and villains of the universe to do battle in an ultraviolet, techno-magical parody of soccer for the amusement of the shrieking mutant rabble.

Still, as far as Rollerball-style dystopian combat sports go, *Mario Strikers Charged* is a pretty good product: if I were a half-feral koopa refugee, I'd gladly shell out (hyuk!) a few precious coins for the chance to watch Donkey Kong flatten that jumpy also-ran Luigi on the way to scoring six goals in five seconds. On this side of the screen, as a half-feral human refugee, my grief at the gritty badassification of the Mushroom Kingdom is as brief (but not quite as intense) as the matches themselves—one minute long, with ridiculous scores like 17 to 12 run up in that time, a hyperkinetic swirl of dekes, tackles, button-mashing, wiimote-wagging, swearing and general chaos that's pretty much the distilled essence of multiplayer videogame battlesport fun. *Charged* is an able heir to such well-remembered, comradely fuck-you fests as *Blades of Steel*, *Arch Rivals*, *NHL 99*

**SHAKING THE WIIMOTE IS** how you throw hits, so when you're playing *Charged* you're basically spazzing out for 25–40 seconds out of every minute. Wii was made for this kind of reflexive, flailing input, and it combines with the two-button (pass/shoot) fundamentals of soccer itself to make a pick-up-and-game with a pretty wide handicap bracket—the hang of it is quickly gotten, and the hang is pretty much all you need.

In fact, *Mario Strikers Charged* is so constantly chaotic that the line between a novice and a journeyman player isn't so much strategic ability as the ability to figure out what the fuck's going more than half the time. In a single 60 second match, the whole armamentarium of Mario can make its appearance: Chain Chomps, koopa shells, banana peels, super-sized characters, giant rolling eggs flying hammers, sheets of flame. Thwomps drop from the sky and gale force winds hurl debris across the pitch, fields of ice alternate with pools of lava, and through it all everything's crunching, zapping, exploding, glowing, burning, bursting; when you actually manage to see and execute a sweet play through this madness—bam-bam-BAM MEGASTRIKE!—you feel like a fucking champ. And isn't that why we do this?

This is Wii's first major online multiplayer game, and I'm actually tempted to step into that arena. The magical pipe-ridden world I love have been given over to the aesthetics of pro wrestling and the politics of *Mad Max*, but I can feel those dark hooks sinking into me, and I catch myself team-building in idle moments: "With a *Dry Bones* on the right wing balancing a *Shygu* on the left, and speedy *Toad* making plays from the backfield, *Captain Yoshi* could advance up the ranking ladder, gathering a ransom in coins and shrooms and earning himself a place in the shelter of the Palace when next the *Nega-Storms* blow death across the land." ♥



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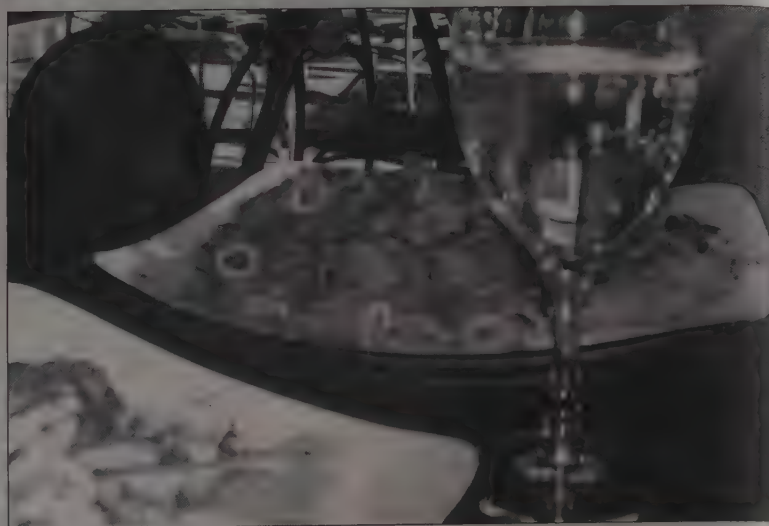
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## Tesoro Caffe worth searching out in Oliver Village

TANIS McLEOD / [tanis@vancouverweekly.com](mailto:tanis@vancouverweekly.com)

After three sweeps of the unfathomable Oliver Village, I finally figured out that I could not park directly in front of **Tesoro Caffe**. It was located "on the courtyard," a fact I found inconvenient, but I soon caught on: Oliver Village is laid out to encourage strolling.

I parked in the lot bordering the myriad restaurants and artisans and strolled. I started to get the concept. Everything in this village needed was within a short walk of my parking spot, from flowers and wine to gifts, groceries and a number of places to meet my friends.

It was all very European and at the same time Zen, with courtyards of fountains and flowers bordered by unique and welcoming shops. I was feeling the intended soothing effect and had long since forgotten my parking irritation by the time I stepped down into the patio fronting the café.

I was calmly sipping Diet Coke when my friends arrived. They're downtown dwellers and had come on foot, so they had no problem finding the place. They proceeded to tease me about being addicted to my American-made car.

WE TOOK A FEW moments to consider the array of beverages listed on a menu board on the wall: espressos, macchiatos, cappuccinos, lattes and chai were listed for \$1.75 to \$3.75. A poster advertising caffè sospeso caught my eye, and I read about the

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European practice of paying for a second cup of coffee so that travellers are always assured of a coffee along their way. Tesoro Caffe has adapted the tradition to raise funds to fight cancer. The coffees were tempting, but I decided that a cold soda was still best for me.

My soda had been served by Stefan, a man with huge blue eyes who turned out to be the chef. He does double duty some nights as the restaurant's host, and he soon returned to explain the menu and specials to our little group. The café's regular menu offers surprisingly inexpensive thin-crust pizzas, paninis, salads and scrumptious-looking desserts, complimented by fresh juice, Italian sodas, mineral water, wine and imported beer.

Stefan told us he likes to deviate from the set menu with a selection of upscale pasta entrées that vary daily (\$8.50). On Thursdays, Tesoro offers Pasta e Vino, a meal of two pastas with salad, a glass of wine and gelato. Weather permitting, Stefan fires up the grill on Friday nights for Italian-style barbecue, offering seasonal specialties in addition to the regular menu. Saturday nights feature Tesoro Tapas, traditional

Italian cuisine scaled down for sharing. Nightly features are \$22.

Luckily, I had picked a Thursday for our outing. All three of us ordered the Pasta e Vino combo and asked Stefan to choose the most appropriate salad and wine. A few moments later, we were happily munching on dark, sweet, roasted red peppers mixed with spinach and other greens, tomatoes and herbed vinaigrette.

Our entrées arrived just as quickly, on bright red square plates. We had ordered various combinations of tortiglioni panza, gnocchi margherita and penne arrabiata, which boasted more of the sweet roasted peppers, this time mixed with spicy Italian sausage and velvety tomato sauce.

Our chef/host served a Voga Italia Pinot Grigio to accompany our meals. The pale yellow wine had a silky texture that made it a wonderful accompaniment to the rich, seasoned cream sauce, roasted chicken, tomatoes and mushrooms of the tortiglioni. Some claim that Pinot Grigio is best paired with chicken and cream sauces, but it tasted equally delicious with the chewy gnocchi seasoned with basil and covered with zesty tomatoes.

IT WAS A QUIET NIGHT in the restaurant and we chatted with Stefan about his background. He has no formal training, but worked in kitchens all over the

CONTINUES ON PAGE 15





*If it's Tuesday and I'm drinking beer, this must be Belgium*

## SUDS! GREAT HEAD

JASON FOSTER / [greathead@vuwweekly.com](mailto:greathead@vuwweekly.com)  
Belgium is famous for five things: waffles, lace, a stout fictional detective named Hercule Poirot, the invention of French fries and the world's most unique beer. The small, flat country may not be a cultural giant, but for a beer geek it is Nirvana. When I was offered a three-week trip to Belgium for work, I jumped at it.

Belgium has more beers per capita than

any other country on Earth. From powerful Trappist tripels to fruity wheat beers and regional specialties using only wild yeast or lactic fermentation, the nation lays claim to more than 800. This is an unconquered country for the beer adventurer. No one can hope to drink every Belgian beer in a single trip, although I made a valiant effort.

It can be both easy and hard to find amazing beer in Belgium. Most touristy places offer the standard corporate concoctions. However, a block or two away, a beer café will offer 200 to 300 beers. Some cafés are ornate and historic, others more simple. Find one with a multiple-page beer menu and enjoy.

The biggest-selling beer in Belgium is a corn-laced, watery beer called Jupiler. Its straw yellow colour and faint corn aroma reminded me a bit of Blue, but it was not even that good. It was light and awful: avoid this beer at all costs.

I sampled dozens of superior beers. Many are available in Edmonton, more are not. I sampled some of my preferred brews that I could find back home and found that they couldn't compare to the fresh flavour they possessed when they hadn't travelled eight time zones. My longtime favourite, Westmalle Tripel, was softer and more

OUTWALK ON PAGE 3

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# A lazy summer getaway within an hour of Edmonton

CHRISTOPHER THRALL / [dish@newsworld.com](mailto:dish@newsworld.com)

Sometimes, it's too much trouble to pack for a camping trip. For me, camping was about the tent. I was a small-town Boy Scout who learned how to build a fire, tie knots and avoid sewing for four years: I was the only guy there with badges stapled to his sash. And I've forgotten everything after 18 years of urban living.

When my wife finally convinced me to borrow a fully-equipped trailer, we had a fantastic time. We'll be going out another weekend this summer. But that's quite a commitment. Why not leave the sleeping bags in the basement and just take a day trip out from Edmonton? No fuss, no extra laundry and you (briefly) taste all the benefits of camping.

One undercrowded alternative lies west on the Yellowhead within that magical one-hour daytripping range of town. **Alberta Beach's** eponymous beach is, sadly, sandless, but is certainly pleasant enough, as is the shallowly sloping Lac Ste Anne. A grassy area hosts picnickers and Frisbee players while the teens of families vacationing in the township saunter or cycle around, pretending not to notice each other. A busy, heavy wooden pier stretches far into the lake, to end at a cement jetty where fishermen test their luck.

As a permanent or long-term venue, I would have my doubts about Alberta Beach. However, several small, fun vendors are packed around the beach-

front to transform an otherwise average stretch of recreational land. While the grassy area is an excellent place to play in the park or frolic in the surf, I was far more inclined to sample some of the local cuisine rather than rely on our sensibly-packed cooler full of sandwiches and sliced vegetables.

**ON ONE SIDE**, an ice cream shop offered quick eats ranging from popcorn to hamburgers and nachos. We could refresh ourselves with Italian sodas or sample one of the thick milkshakes blended by one of the classic avocado-coloured mixers in any of a double-handful of tempting flavours. For the less adventurous, the coffee (advertised as Timmy's finest) is strong and comforting.

This was a terrific place for beach snacks, but we decided on a late lunch and regretfully passed by the snack shack. We skipped the two pubs in deference to our daughters, and landed at Tri-Village Pizza.

A few tables under jaunty umbrellas lined the front of the shop, which had seen better days. The tantalizing aroma of baking pizza perfumed the air, and we were equally drawn by the larger-than-life advertisement for Cushman's ice cream beside the door.

But lunch first. The menu was posted on the walls all around us and we joined the sizeable crowd of locals and visitors in the tiny ordering area. When it was our turn, we chose a medium Tri-Village Special, two Cokes and a juice, then took our place outside to wait the estimated 20 minutes for our pie.

My daughter made instant friends with another little girl and the time passed quickly. When we were called, my wife went in to claim our boxed prize. She flipped it open expertly at our table and we briefly admired the still-steaming disc within. This little place hadn't heard about the more common practices in the city, where sparsely-scattered toppings drown in tomato sauce under a thin layer of cheese. Instead, the pizza was layered thick



## TRIP | ALBERTA BEACH 60KM WEST ON THE YELLOWHEAD

with meats and veggies under bubbling cheese which stretched into long strands as my wife separated our slices.

The crust was thick enough to support the toppings. Unfortunately, without dipping sauce (an urban convention I'm particularly fond of), we left the edges in the box. There was more than enough pizza to satisfy us without sparing stomach space for them.

After we polished off the pie, happy that we had ordered just enough to devour without being saddled with leftover slices, I re-entered the storefront to pick some ice cream.

Out of the varieties offered, chocolate fudge struck me as the most decadent, so I topped a cone with a double scoop and requested a child-size bubblegum for my daughter. Quickly and efficiently, the dour

woman scooped out our desserts.

**WE FINISHED OUR CONES** by the time we returned to the grassy area and desultorily pushed our daughter on the swing for a while as we watched the afternoon wind down. The beach started picking up as the locals ventured out of their houses in the cooling early evening air. We packed up our vividly-coloured plastic toys and bundled the girls into the car for our return home.

On the way out of town, I took the advice of the couple with our daughter's lunchtime friend and went north. A few blocks away, we came across the eclectically-decorated and oddly-named TT Turtle's Coffee Grounds. The menu was a hodgepodge of popular beverages, from Italian sodas and floats to hot chocolate, Oregon chai and more coffees than I could imbibe on a week of all-nighters.

Forgoing the cappuccinos, mochas and flavour shots, we stuck with

straight-up coffee, brewed to order using "99.9 per cent pure water." For 16oz cups of strong, hot, delicious coffee, the Turtle's place was almost worth the trip in itself. We sat ourselves among the collection of benches and chaises gathered in a circle under a canopy of trees as our daughter clambered on a tiny locomotive parked inexplicably nearby. It was a quiet, welcome interlude after a fun-filled, inexpensive daytrip (we spent less than \$40 plus gas) and the short haul back to Edmonton promised to be uneventful.

There are a number of welcoming spots within an hour or so of the city, and each has its daytripping charm. If you just don't feel like packing for the weekend, check out the host of summer townships and getaways in the area. Lower your expectations a bit, pack a cooler full of food that you can ignore and your chosen libation in a nondescript bottle for a great summer afternoon out of town. ♥



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# GREAT HEAD

CONTINUED FROM PAGE 13

rounded in Belgium. The alcohol, even at 9.5 per cent, was almost imperceptible. The spice wasn't as dominant, and it offered more fruitiness. In many ways, it was a different beer. I prefer the Belgian.

I ALSO RECOMMEND the Gouden Carolus Tripel as long as you cellar it for a few months. The sample I had was stored in the basement for six months and turned into a clever, spicy beer which sneaks up on you and surprises with well-rounded goodness.

St Bernardus offers a solid range of beers in Canada, which turn into heavenly mixtures when fresh. The St Bernardus Abt 12 possessed hints of toffee and candy, juxtaposed with a subtle tingle on the roof of your mouth. This yeast spicing is hard to achieve: it is one sign of the quintessential strong, dark ale.

All these wonderful flavours are one thing, but every tale of Belgian beer has to mention the beer glasses. Each brewery has its own distinctly-shaped glass, supposedly to best accentuate the flavours and aromas of their beer. I suspect many of the claims are based more on marketing than complex calculations of personalized sensory impact.

The glasses come in every size and shape. The most remarkable is the Kwak, which is a sweet, strong ale with a creamy mouthfeel and gentle spice served in a rounded tulip glass that requires a wooden stand to hold it up.

Kwak was only the first of a long list of beers that Belgium holds back to dazzle its visitors. I enjoyed the Maredous line, in particular the "8" and the "10" (beers are often, simply and effectively, named after

their alcoholic strength). Both were highlighted by their caramel sweetness, which was quickly balanced by a distinct spiciness of pepper and clove. As is necessary in any good Belgian beer, the alcohol was subtle and sneaky, yet more noticeable in the "10." I could detect some hops and appreciate the multi-layered flavours in these beers.

One night, I wandered into a recommended beer café across the street from the famous Manneken Pis (the statue of a urinating little boy is a national icon—the Belgians are an odd bunch). The Poechennelkelder is an impressive beer café, with 250 beers in stock and the most knowledgeable waiters in Brussels. After a couple of impressive beers, the waiter suggested his personal favourite: Arabier. I couldn't refuse.

The eight per cent alcohol beer was fruity and light, offering aromas and flavours of pear, lemon and some banana blending with soft Belgian pepper spiciness. It was clearly related to Westmalle Tripel, but fruitier and more delicate. I was pleased he suggested it.

FOR AGATHA CHRISTIE FANS, don't miss the Hercule Stout, named for her famed detective. It is the most unique stout I have ever had the pleasure to taste. Put the Guinness away; this 8.5 per cent alcohol beer was part roasted ale and part Belgian miracle. It began with chocolate, roast and some sweetness, much like a stout. Then the Belgian spices kick in. Pepper, cloves, coriander and some fruity esters lend a taste like a complex blend of stout and a Belgian dubbel. It is one of the most original beers I have ever sampled.

The same brewery, a tiny regional brewer called Ellezeloise, also produces a

remarkable line of beers called Quintine. Both the blonde and amber were soft and creamy. The blonde was complex yet stunningly balanced—tart fruit, winter wheat, coriander and hop bitterness intermingled without any one dominating. This was a masterwork of brewing. The amber had more caramel sweetness, but offered the same complexity.

Besides the Poechennelkelder, another Brussels must-see is the Morte Subite Café, the last remaining *fin de siècle* bar in Belgium. Built in 1908, it is an ornate, mirrored reflection of a past era of drinking. The house beer (Morte Subite Gueuze) was unimpressive but passable. I made other discoveries in the list of 80 or so beers. The Watou Wit was particularly sublime, offering a drier, less fruity white beer than Hoegaarden, but provided a more quenching tartness.

Another stop on my beer tour was the Africa Museum just outside Brussels (an ironic celebration of Belgium's bloody imperial history in the Congo). As I mentioned, Belgium can produce some bizarre beers. I could purchase beers made with coconut, palm nut or banana. I chose fair-trade banana and it tasted like a chew candy, providing no body or malt flavour. Unique does not necessarily mean good.

Throughout Belgium you can find small cafés that offer high-quality brews. Beer exploration in Belgium is a pleasant project without end. Scanning beer menus for a hidden gem can be just as much fun as touring the 800-year-old cathedrals and nibbling on handcrafted chocolate. For a beer geek, at least.

The only question that lingers in my mind is why most Belgians choose the putrid Jupiler as their beer of choice. ♥

# ITALIAN

CONTINUED FROM PAGE 13

world, including one of Edmonton's popular Italian restaurants. He lives right in Oliver Village and was pleased with Tesoro Caffè's courtyard location. Unlike me, Stefan had immediately embraced the strolling concept.

He did acknowledge that it can be difficult to attract a crowd when the restaurant is harder to find. Still, in the year the café has been open, they have already expanded once.

Seeing that we'd finished our meals, Stefan recommended the lemon gelato for dessert. He makes the gelatos himself, mixing fresh ingredients with ice. However, he mentioned that he used Bernard Callebaut chocolate in his chocolate hazelnut gelato, and only one of us ordered lemon.

The chocolate hazelnut gelato was heavenly: icy cold, rich and smooth. The lemon gelato was incredibly tart, and we laughed at the faces we made as we ate. Next time we'll try the lemon before we try the chocolate.

We lingered after our plates had been cleared, talking with a few of the other guests, before we settled our bill at the counter. Complete meals for the three of us cost \$66 plus tax and tip. Then we spent more time strolling the gardens, and one friend observed that we'd never actually had coffee at the café.

I eventually made my way back to my car. I enjoyed my pseudo-European evening, but I couldn't help revving the engine of my gas-guzzling beast as I drove away. ♥

FOOD NEWS!

# DISH WEEKLY

## A-HOI, MATEY

The Blue Plate Diner has cooked up some special Oriental Orange Hoisin sauce and invites you over this Friday night to spread it around. Try it on spare ribs (\$18) with stir-fried veggies and jasmine rice, or substitute tofu (\$14) instead. deVine Wines recommends pairing it with a 2005 Best Late Harvest Muscat at \$9.50 a glass. Swing by Blue Plate at 10145-104 Street or call 429.0740.

## HMM... WHAT TO DO THIS WEEKEND?

But seriously, why are you even reading this for weekend ideas? Get your ass on a shuttle bus and get down to Hawrelak Park for Edmonton's best festival, period: Heritage Days. Sample food from ethnicities you've only heard of in jokes you didn't understand. Watch traditional dances that are several times older than our country. Bring a hat, water, sunscreen and a Food Bank donation.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email [dish@viveweekly.com](mailto:dish@viveweekly.com) or fax 426.2885.

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# Worlds together; worlds apart: Monica Pitre's MFA printworks

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com  
**S**tripped of colour but for muted occasional traces, Monica Pitre's final works for her MFA Printmaking are nonetheless inviting, imparting lushness and warmth not generally associated with shaded greys, inky blacks, and ripples of light. It's difficult to resist the desire for immersion in these images, their boundaries suggesting causal rabbit holes one would sink gently into like a pool, rather than tumble down. Once inside Pitre's realms, memory, thought, and emotion take on as much corporeality and weight as the tangible.

Pitre captures the mood and mechanisms of her collected pieces while outlining the spectrum of her experiences encompassed in the show, in her poetic title. *Of Night and Light and Half Light* is (somewhat literally) a sensualist's dream, with Pitre's colour restraint freeing materiality, texture, and form to assume a more overtly seductive role.

"I was thinking a lot about 'little worlds' as I was making them," she offers. "To this other place in my head. It might not 'look' like this, but it 'feels' like this." There is a soulfulness to Pitre,

a small, dark-eyed, birdlike brunette with a quick smile and penetrating stare. She is herself all shadow and light. "The real point is for the viewer to engage in these as they see fit."

Her older series (the first within the space) encourages surrender and offers embrace, dense with imagery and darkness and heavily layered. A base of natural imagery—whorls of watercourses, knotty fingers of trees and brush tangling into sky. Pitre lavishes worlds over worlds, overlaying meditative organic details with drawing-like marks and structures, printed with a variety of etching and screened techniques and materials.

She pulled these marks and forms—they resemble skeletons, some perhaps natural but equally plausibly manmade, like sails or billowing fabric—from historical prints from the 1850s, small slices of private meaning Pitre prefers remain enigmatic to her audience, unrevealed but full of intent.

**HER CONSIDERATION** is extraordinary: on one, lines of what look like dreg-only wings are exquisitely rendered twice—once in velvety flocking, the

other in glossy ink. Both are the deepest black, but one absorbs light while the other remains reflective. It's a subtle, ethereal effect, technically adept and conceptually expressive.

The reality is entirely dropped out of Pitre's most recent series, leaving just the vellum-like quality of being so wrapped up in your thoughts, the rest of the material world is blanked out. Untethered by the physical, they have less of a dream-like quality than the initial works—lighter, more playful, and somehow more cerebral. Pitre's drawing background is fully channeled here, with these venerations of line and mark, again drawn from the same Victorian sources. Paper, unconsumed by image, is left breathing, virginal and clean. The stillness and opaqueness holding these idealized, spare landscapes are almost troubling in reference to their sister works—there is a sense of something submerged, straining beneath this silent world.

Bridging these two series are a handful of pieces connecting Pitre's quiet ideal landscapes with her layered, emotive devotionals. More explicit, they simply and directly link



**PREVIEW** THROUGH AUG 18  
**OF NIGHT AND LIGHT AND HALF LIGHT**  
 MONICA PITRE (MFA PRINTMAKING FINAL SHOW)  
 FAO GALLERY

the realms of mind and spirit, physical and visionary. One heady print features a girlish phantom window dressing pulled back, like a chaste nightgown daringly raised, to reveal a torrent of water defying gravitational rules. In another, the outline of a canopied bed is imposed on a severely edited pale dream landscape. These are suffused with the idea of the "feminine fantas-

tic," not "female fantasy"—treated as possibility rather than escape.

In *Half Light*, Pitre has created a masterful and powerful experience, an evocative thematic investigation of imagination and beauty, reverent of detail and craft.

"I was making these to understand more of what I saw," she says, referring to her mind's eye, "and not to influence others. I hate to dictate what people are supposed to see. But I was feeling gratitude and connectedness. So much was going through my head while I was making it—memories, thoughts. I felt thankful about that." ▾

## Looking backwards at the future in Capital Modern

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com  
**T**his city has bones. Nearly every Edmonton vista now features the skeleton of a building going up, coming down or caught naked in the middle of renewal. This is true across scales, from towers and complexes in the core and on campus, cranes beavering away at the landscape, to the minor suburban havoc of builders manufacturing 'communities' in tight rows wreathing our town.

In the bustle of a boom very much linked to a transient present (there are already murmurs of stagnation), it's easy to forget we're literally building our future. Which demands the question: are we building the architectural future we want? And: to what degree should we obliterate our structural past to make way for our evolving visions of the future?

These issues bracket *Capital Modern*.

**PREVIEW** THROUGH AUG 20  
**CAPITAL MODERN: EDMONTON ARCHITECTURE AND URBAN DESIGN 1940-1969**  
 CURATED BY SHAFRAAZ KABA, TROY SMITH, DAVID MURRAY  
 AGA

**ern: Edmonton Architecture and Urban Design 1940-1969**, lurking like a couple insistent, recriminating ghosts. As its title plainly states, Cap Mod traces the way Modernist architecture manifested in our frontier-tropolis, from its local first beckonings through to its flowering in the mid-'50s and '60s, until the coming '70s heralded a new decade of rampant upcycling worldwide.

It's an unusual show, reading like a museum exhibit (and completely

deserving of a permanent home somewhere), but Cap Mod's architects-curators have engagingly drawn the period. They lay a foundation of broad historical context, acquainting viewers with giants of architecture who led up to or defined the Modern moment before lovingly examining its influence in Edmonton. A linear timeline of key construction stretches provides the scaffolding for a trove of sketches, plans, unearthed alternate designs, vintage photos, and two-dimensional ephemera (such as a brochure from the new Victoria Composite High School, circa 1951) that provide additional insight, supplemented by recent images.

**THE TIMELINE DOES** more than provide structure—it echoes the orderly geometric qualities Modernism prized, and becomes a graphic focal point anchor-

ing Cap Mod's artifacts and story.

Scale models, furniture by masters like Mies van der Rohe, and aesthetically appropriate artworks fill out the space and further evoke the era. A glowingly heroic watercolour by Walter J Phillips shows men (and a woman) in WWII uniforms gazing up at planes circling our city centre airport, off to vanquish Hitler in rosy early light, while George Weber serigraphs depict Dirt City's night skyline, circa the '60s, surprisingly recognizable.

The shock of seeing familiar buildings—NAIT, the Garneau theatre, the fabulous landmarks of Coronation Park—in their original surroundings, dislocated from the contemporary, is far from a nostalgic experience, but elicits a protective urge and an understanding of what architectural Modernism strove for. It was a promise of a future that was aspiring, egalitarian

and efficient, revelling in technology and materiality instead of the ostentatiousness of bourgeois ornamentation.

In Edmonton, it translated into a sort of romantic utilitarianism, a down-to-earth Utopia that suited the unforgiving landscape and climate and asserted itself against the drama of the endless prairie sky. Disillusionment killed the Modernist dream, and it splintered, was surpassed, or evolved into other forms, to better do what architecture does—express the human presence within the landscape. That changes between the future we envision and the future we achieve, the gap always dreadfully visible in hindsight.

Many buildings featured in Cap Mod are either threatened or already gone. Maybe the future we're expressing now—through our collective inattention and neglect—is the future we deserve. ▾

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# Sean Borchert reveals a heart of birch that's as big as a basement

MARSHALL WATSON / marshall@vueweekly.com

"I can be really impatient with my art," admits Sean Borchert over drinks at a southside cafe. "It's often very impulsive. I rush into whichever medium gives me the desired effect."

Borchert compares his process with stream-of-consciousness writing, a concept which is obvious in both the method and finished product of some of his latest works—pieces of narratives, sometimes confusing, sometimes incomplete, juxtaposed with digitally produced images, scanned pen and pencil sketches, clip art and paintings.

"I want everything to be a smorgasbord, that way I'll never get bored," he jokes. "Now if only there was a Law-Science-English-Art Degree."

Borchert's practiced dilettantism, as well as an interest in the way that certain words, stories, drawings and digital images feel much more complete when all combined together is the fire that started what has become *Birch Heart*.

Borchert made his first big impression on Edmonton's art scene two summers ago when he threw a party in the basement of his house under the moniker Birch Heart. Over 200 people attended the art social, which featured a pair of local bands and pieces from a variety of young local artists that covered the wood paneling along all of the walls. Since then, the Birch Heart Basement, as it has come to be known, has been the stage for bands such as Twin Fangs, Field and Stream and Montreal's Soy Captain. As much as possible Borchert has paired art shows with live musical performances, each complementing the other in much the same fashion as the words and images that make up Borchert's recent work.

**THE NEXT SHOW** at the Birch Heart Basement is scheduled for August, and the theme was inspired by Borchert's recent fascination with browsing the online images of the National Portrait Gallery of London. It will be a portrait-themed show titled *Good Intentions, Poor Traits*. With his diverse and random, though often reoccurring, selection of artists, Borchert always tries to tie an individual show together with a theme.

They are still very much art shows and I do want them to have some sort of cohesiveness," he explains. "I've noticed that for some artists, working within restrictions can inspire them to create their best work."

Borchert's most recent show, which



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BIRCH HEART BASEMENT  
(E-MAIL: BORCH@SHAW.CA FOR DETAILS)

took place in the Birch Heart Basement in May, was entitled *Working Hearts or Heartily Working* and was also built around a theme. Borchert encouraged artists to show pieces that were lo-fi or rough around the edges. A surprising result was that many of the contributing artists showed new pieces that were unrecognized from their previous work.

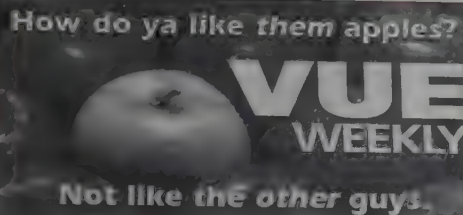
"My friend Charlotte, who is a masterful painter, gave me a handful of beautiful little sketch drawings that I otherwise wouldn't have even known were hers," Borchert explains. "And the first of the two bands booked that night spontaneously decided to play completely unplugged. Afterwards they exchanged their CDs with the artists for drawings. That is what Birch Heart is all about."

In the upcoming months, Borchert will be endeavouring to put on larger concerts elsewhere around town and also plans to hold larger Birch Heart art shows at different venues in the near future.

"Birch Heart is becoming more than just art," he explains, getting a little excited about his upcoming projects. "It's an umbrella that covers all of my graphic design, promotional work, art shows and concerts that I put on. But I will always want to have the basement available as a space for local art and music."

There will be a private opening for *Good Intentions, Poor Traits* in the middle of August (which will include the as-yet-unnamed musical acts) followed by a week of public availability for which people or groups can email borch@shaw.ca to get details or book a viewing. Why all the secrecy?

"I rented that house specifically for the basement; it's the perfect space," Borchert says. "But it is still only a house. I'm just trying not to get evicted." ▽



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# Get drawn in to a marathon of art

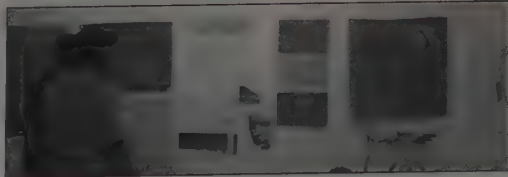
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The best way to make something you like even better is to do it until you can't do it anymore. Add an "a-thon" to the end of something and you're making it a challenge to see how long you can continue doing it without stopping. You like drinking? Have a drink-a-thon. You like dancing? Have a dance-a-thon. If you're like Tim Rechner, though, and you really like drawing, you might want to check out the *Draw-a-thon* he's helping to put on at Latitude 53. Though my ideas might lead to a bad headache and/or shin splints, Rechner explains that the *Draw-a-thon* often leads to hyper-creative work.

"The idea of a drawing marathon implies it's a bit of a long haul—we kind of use the art school all-nighter before a deadline as a reference point. There's a special kind of spirit that takes over when people are working past their limits," he says. "I know with my own artwork I often find if I push myself to stay longer than I initially want to, I end up making the best work."

But, stresses Rechner, the event is not about producing your best work, or about outdoing the other participants. The *Draw-a-thon* is all about coming out and taking a risk.

"We really stress that you don't have to be an experienced or professional artist to come out and draw with us; we encourage people of all backgrounds and all lifestyles to come



**WED**  
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**DRAW-A-THON**  
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out and get their hands dirty," he says, and stresses that the 4 pm start time makes it an ideal activity for families—at least in the early hours. "Last year we had a lot of arts-minded parents who came and brought their kids."

**IN ADDITION TO BEING** about risk taking, collaborative work, and families, the *Draw-a-thon* helps build a social network amongst the visual artists in the city.

"Often visual art is a really solitary thing, different from, say, playing in a band, where you're collaborating more on the writing and things like that. Visual arts is sort of thought of more as the artist working alone in the studio," Rechner says. "Things like art school provide a more social forum to

produce work around other artists and to feed off of what they're doing, so I guess that's what *Draw-a-thon* is about—making art in the presence of other people and to feed off of them."

When the *Draw-a-thon* is completed, some of the works will be put on display around town while many of the leftover scraps will be put to good use at the next "a-thon" that Rechner has planned.

"There's gonna be two exhibits—one will take place at Latitude 53 sometime before early September, and some art will be displayed at the front atrium of the AGA [Art Gallery of Alberta]. These two exhibits will lead into another event that's happening at the AGA called *Collage-a-thon*, which will be the first year we've ever done something like that," he says. "The idea is also to bring all of the *Draw-a-thon* work that's left over to the *Collage-a-thon* and we'll cut up all of these drawings and collage them into new works." ▽

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## ARTS WEEKLY

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### DANCE

**VIBE THREE PRODUCTIONS-GHUM AND DANCE JAMS** Hazeldean Hall, 9530-66 Ave (433-6279) • Come and practice your hand drumming skills or learn something new in a group setting. Calling all tribal dancers for a chance to improvise and move to live music. Each jam starts and ends with guest musicians or dancers. Drums are available to borrow, no experience necessary • First and last Tue each month (6:30-8:30pm) • \$10 (door)/child under 12 free

### GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave (482-2854) • Open Tue-Sat 10am-5pm • **NEW WORKS:** Artworks by gallery artists; Ernestine Tahedi, Karen Yurkovich, Greg Edmondson, Gordon Harper, Daniele Lemieux, Ken Wallace, Scott Plear, and Mikal Temo Greko • Continues through August

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** *MAKING ALBERTA HOME:* Home furnishings and accessories; until Oct. 6 • **Discovery Gallery:** *TO CHINA WITH LOVE:* New sculptural ceramic works by Diane Sullivan; until Sept. 8

**ART GALLERY OF ALBERTA** Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Fri 10:30am-5pm; Thu 10:30am-8pm (4-8pm free admission); Sat-Sun 11am-5pm • Drop-In Tours: Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) •

**CAPITAL MODERN: EDMONTON ARCHITECTURE AND URBAN DESIGN, 1940-1969:** until Aug. 26 • **THE 2007 ALBERTA BIENNIAL OF CONTEMPORARY ART-LIVING UTOPIA AND DISASTER:** Artworks by 22 artists; until Sept. 9  
**ART NODE GALLERY** 12220 Jasper Ave (453-1555) • **NOBILITY AND POWER:** Paintings by Jennifer Mack • Aug. 9-17  
**AXIS CAFE** 10349 Jasper Ave (990-0031) • Acrylic paintings by Rodrigo Lopez • until Sept. 31  
**BOTHWICKHEAD ZIDIA KENNEDY ARCHITECTURE** 10434-122 St (488-9700) • Open Mon-Fri 8am-5pm • Photographs by Mark Morris • until Sept. 7

**CENTRE D'ARTS VIEUX DE CALVERTA** 9103-95 Ave • Mon-Fri 10am-6pm; Sat 10am-5pm • Mixed media works by Jane Ash Poitras, acrylics and mixed media by Daniele Pettit; photos by Kathleen Gook; members' artworks

**EDMONTON LIBRARY GALLERY** 7700 Ave. Boulevard (479-9338) • Open Mon-Fri 8am-5pm • Black-and-white photos of Alberta by Leon Stremlitsky • until Sept. 7

**EXTENSION CENTRE GALLERY** 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open Mon-Thu 8:30am-5pm; Fri 8:30am-4:30pm; Sat 8am-noon • **RED SHOULDER OF DESIRE:** Gordana Zivkovic, Vesna Djuricic, Marko Zivkovic, Christopher Fletcher present a multimedia installation exploring memories of the 1999 Belgrade bombing; **ART UNDER SIEGE AND NUDE STUDIES:** Gordana Zivkovic • until Aug. 15

**FAB GALLERY** Rm 1-1 Fine Arts Bldg, 112 St 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • **AGAINST THE GRAIN** Kelly Johner: master of fine arts in printmaking; until Aug. 18 • **Chasing Form:** Cesar Alvarez's final visual presentation for the degree of Master of Fine Arts in Sculpture. Outdoors exhibition, U of A Campus, South of Rutherford Library, 89 Ave 112 St; extended to Sept. 15

**GALLERY AT MOHES-STANLEY A. MOHES LIBRARY** Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 8am-5pm; Sat 8am-6pm Sun 1-5pm • **THE SHOWGIRLS:** Fibre artworks by Dawna Dey Harrieh, Margo Fiddes, Cathy

## VUEWEEKLY

THE SEASONS

# THE SEASON

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**Education Review** • Open Mon-Fri • **UGENT**: A survey of contemporary Canadian glass, curators: Tina Oldknow, Norman Faulkner, Carole Pilon; Works Festival exhibit held over until August 24

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Gallery**: HD Toni Hafkenscheid's photographs resemble artificial scenes from model train sets or an idealized view blurring reality and fiction; until Aug. 25 • **Front Room**: **ACTS OF DEVOTION**; art by Tammy Salt; until Aug. 25

**JEFF ALLEN GALLERY** Strathcona Place, 10031 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **THROUGH MY EYES**: Edmonton artist Josie Stepchuk's renditions of Alberta scenery, folklore, flora and architecture; until Aug. 30

**JOHNSON GALLERY (NORTH)** 11817-80 St (479-8424) Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • **Seignographs** by Norval Morrisseau and Jackson Beardy, prints by Toti, paintings by Cindy Revell, wall art by Raymond Choo • **(SOUTH)** 771-135 St (465-6711) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Art by Shirley Thomas, Edythe Markstad Buchanan, Seignographs of Edmonton buildings by George Webber, pottery by Jim Speers

**LATITUDE 53 GALLERY** 10248-106 St (423-5353) • Latitude Summer Rooftop Series: hosted by a range of local "celebrity" DJs and hosts; rooftop party every Thu until Aug. 16 (5-9pm)

**MACMILLAN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-6pm; Sat-Sun 1-6pm • **ALL DAY/EVERYDAY**: Displaying the everyday gestures of the human experience; Aug. 4-Oct. 4 • **FOUR OUTSIDE VIEWS**: Landscape paintings by Pam Wilman, Adefine Rockett, Sophia Podrylna • Shaw, Donna Miller; Aug. 4-Sept. 30

**MACPAC** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-6pm; Sun 10am-6:30pm • Sculptures by Roy Mills; until Aug. 29 • **The Dining Room Gallery**: **LADY OF THE LAKE**: Paintings by Kathy Meaney; until Aug. 9 • Elfin Holt paintings Aug 9-Sept. 20

**MUSÉE HÉRITAGE** 5 St, Anne Street, St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SISTER EXHIBITS**: Two stories of the women's religious orders that helped shape Western Canada • Until Sept. 9

**MULTIART CONSERVATORY** • **ELEMENTAL WATER EARTH FIRE AIR**: Art by members of the Sculptors' Association of Alberta • Until Sept. 30

**RNA HAGENBY CENTRE FOR THE ARTS** 9704-111 Ave (474-7611) • Summer Art Cates: local artists in solo and group exhibits to create a café experience in the Stillery Gallery • Through August

**PETER ROBERTSON GALLERY** 10183-112 St (457-0786) • Open Tue-Sat 10am-5:30pm • **PURF**: Artworks by emerging artists • Until Aug. 7

**PORTAL GALLERY** 9414-91 St (702-7522) • Open Tue-Fri 2-8pm; Sat 12-7pm • **PETALS AND**

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10am-5pm; Thu 10am-6pm • **ROOTS** Sherri Chaba, Brenda Kim Christiansen, Erin Schwab Aug. 2-Sept. 1; Exhibition opens in conjunction with St. Albert Downtown Art Walk (6-9 pm)

**PROVINCIAL ARCHIVES** 8555 Roger Rd (427-1750) • Open Mon-Sat 9am-4:30pm; Wed 4:30-9pm • **IMMORTAL NATURE'S AGELESS HARMONY**: THE BOTANICAL LANTERN SLIDES OF WILLIAM COPELAND MCCALLA: Hand-coloured glass lantern slides of flowers and plants by William Copeland, 1914-1938 • Until Sept. 1

**ROYAL ALBERTA MUSEUM** 12845-102 Ave (453-9100) • Open daily 9-5pm • **THE BUG FAIR**: Invertebrate zoologists introduce backyard bugs and exotic insects from around the world; Aug. 7-9 • **SMALL WONDER: THE MINISCULE MAGNIFIED**: View images of the micro world of mosses, insects, snail shells and seeds; until Sept. 3 • **STORIES FROM THE SOUTHWEST COLLECTION: A 150-YEAR JOURNEY**: First Nations and Metis artifacts (1850-80); until Sept. 3 • **DOZ AND COLLECTED**: See the unseen from the Museum's collections; until Sept. 3 • **GALEN ROWELL: A RETROSPECTIVE**: Landscape photography; until Sept. 3

**ST. ALBERT ARTWALK** • Various venues: Wares, Modern Eyes Gallery, Profiles Gallery, Art Beat Gallery, Gempot, Studio Gallery, The Bookstore on Perron, Cargo and James, St. Thomas Coffee House, Concept Jewelry in St. Albert • Aug. 2

**SCOTT GALLERY** 10411-124 St (488-3519) • Open Tue-Sat 10am-5pm • Phyllis Anderson's still lifes and landscapes, and David Mitchell's jade sculptures. Also featuring gelatin silver prints by Tom Willock and still-life paintings by Jacqueline Stehling; Aug. 4-21

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery**: **RING AROUND THE ROSIE** Marilee Salvator: Print works that deal with autobiography, feminist ideals and abstraction; until Sept. 1 • **Studio Gallery**: **IN THE GATHERING LIGHT** Michelle LaVoie: In the *Gathering Light* is a series of images that use technology to talk about technology and how it acts as a filter for our perceptions; until Sept. 1

**THE STRATHCONA COUNTY MUSEUM AND ARCHIVES** 913 Ash St, Sherwood Park (457-8189) • Open Mon-Fri 10am-4pm; weekends by appointment/pre-booked tour • **SPORTS FROM THE PAST**: Featuring sports equipment, photographs and collectibles from the early 1900s to the late 1980s; until September; \$3

**THE STUDIO GALLERY** 11 Perron Street, St. Albert (460-5993) • Open: Thu 12-9pm, Fri 10am-6pm, Sat 10am-5pm or by appointment • **THE WORLD AROUND ME**: George Kuback's sketches; until Sept. 1; opening reception Aug. 2 (6-9pm)

**TELUS WORLD OF SCIENCE** 11211-142 St (452-9100) • **LOST WORLDS**: Exhibition from dinosaurs to ancient civilizations • Until Sept. 3

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **ALBERTA WIDE 2007**: Sixth annual exhibition from Alberta Community Art

LEAS: Artworks by Giselle Denis, solo exhibition

CLubs Association members province, Aug. 2-28 • Opening reception, Aug. 2 (7 pm)

## LITERARY

**BLUE CHAIR CAFE** 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • third Wed each month • \$5 (donation)

**3 BANANAS CAFE** Sir Winston Churchill Square • **WOW-Wired on Words**: We all have something to say, amateurs and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) for info e-mail: feisigodwellin2007@gmail.com

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11; Fri (8:30pm), \$20, Sat (8pm), \$20, Sat (10:30pm), \$20 • Every Wed (8:30pm), Wacky Wednesday, \$5 • Aug. 2-4 Tim Koslo

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Hit or Miss Mondays; Tue alternative comedy night; Wed local talent; Tommy Savitt; until Aug. 5 • Deborah Digiovanni; Aug. 9-12

**DROWN AND ANCHOR PUB** 1677 Castledowns Rd (472-7698) • He-Ho-Off comedy with host Kathleen McGee featuring Andrew Iwany • Every Thu (8pm) • No cover

**NEW CITY LUKWID LOUNGE** • Comedy Extravaganza hosted by Kathleen MacGee; first Tue each month; no minors; 8:30pm (door), 9pm (show) • \$5

**IMPASSIBLE BAR AND BULL** 100 St (460-1122) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

**THE YIP'S COMEDY KABARET** (460-1122) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night: \$10 • Wed Crash and Burn featuring Howie Miller • Aug. 2-4 is Howie Miller, Steve McCarthy and Kevin McGrath

## THEATRE

**CURRENT THEATRE BRINGS TO KAMU YOU SMILE** Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Compiled and written by Jim Brewer, with parodies of well known Broadway hits to original comedy songs, this show pokes gentle fun at all aspects of our lives • Until Aug. 26

**SWIFTY, ROTTEN, SCOUNDRELS: THE LAST WILL AND TESTAMENT OF DECKLAND MACNAMUS** Jubilation's Dinner Theatre, 8882-170 St, WEM (484-2424) • Comedy by Scott and Yann Cranwill: After years of indulging a cantankerous and eccentric old billionaire, the time has finally come to find out who sucked up enough to become the rightful heir to the family fortune • Until Aug. 12

# Megatunes

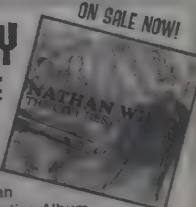
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FOR THE WEEK ENDING AUG 3, 2007

1. The Traveling Wilburs - Collection (rhino)
2. Wilco - Sky Blue Sky (nonesuch)
3. Various - The Gift: A Tribute To Ian Tyson (stonyplain)
4. Interpol - Our Love To Admire (capitol)
5. Feist - The Reminder (arts & crafts)
6. Sam Baker - Pretty World (sam baker)
7. Bjork - Volta (atlantic)
8. Yeah Yeah Yeahs - It's (dress up)
9. Spoon - GaGaGaGaGa (merge)
10. The White Stripes - Icky Thump (warner)
11. Ryan Adams - Easy Tiger (lost highway)
12. St. Vincent - Marry Me (beggars)
13. Joan Armatrading - Into The Blues (429)
14. Mavis Staples - We'll Never Turn Back (anti)
15. Tegan & Sara - The Con (maple)
16. Against Me! - New Wave (reprise)
17. Emily Haines & The Soft Skeletons - What Is Free To A Good Home (last gang)
18. Amy Winehouse - Back To Black (universal)
19. Rufus Wainwright - Release The Stars (geffen)
20. Beasties Boys - The Mix Up (emi)
21. The National - Boxer (4ad)
22. Carolyn Mark - Nothing Is Free (mint)
23. Ween - The Friends EP (chocodog)
24. Crowded House - Time On Earth (maple)
25. Mark Olson - The Salvation Blues (universal)
26. Arcade Fire - Neon Bible (merge)
27. Kings Of Leon - Because Of The Times (rca)
28. Grinderman - Grinderman (anti)
29. Lucinda Williams - West (lost highway)
30. Battles - Mirrored (warp)

## NATHAN WILEY THE CITY DESTROYED ME

Natan Wiley 3rd studio album is here. Hailing from the Maritime town of Summerside, PEI, Wiley first earned acclaim for his 2002 debut *Bottom Dollar*, picking up an East Coast Music Award for Alternative Album of the Year in the process. *The City Destroyed Me* is on the shelves now and will pretty much be on sale for the next few months.



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## LIVING UTOPIA AND DISASTER 2007

Alberta Biennial of Contemporary Art



## ON NOW AT THE ART GALLERY OF ALBERTA

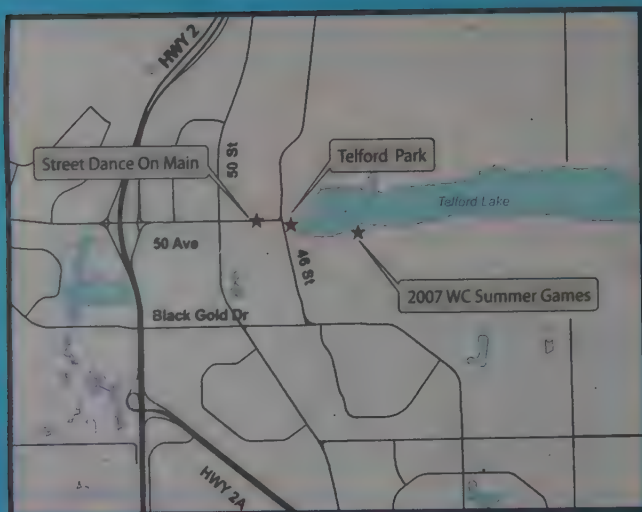
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### Western Canada Summer Games (TELFORD LAKE)

— Open to All Ages in Telford Lake  
9am - 4:30pm

### Artist / Street Performers Festival (TELFORD PARK)

— Live Music, Visual Arts, Circus Performances  
— Family Friendly  
— Open to All Ages  
— Free Admission  
1pm - 4pm

### Play Day In The Park (TELFORD PARK)

— Family Friendly  
— Open to All Ages & Young Adults  
1pm - 4pm

### Street Dance on Main Street (50TH AVE)

Organized by the Downtown Progress Association  
— Family Friendly  
7pm - 10pm

[www.leduc.ca/events](http://www.leduc.ca/events)

# Cross kicks off classes designed to turn you into a Master

DAVID BERRY / david@vancouverly.com

On June 4, 1976, the Sex Pistols played a hall in Manchester to a crowd of 40 people. Though undoubtedly small, the gig essentially pushed music into the direction it followed for the last 30 years: the few Mancunians who bothered to show up went on to create some of the most vital and influential music of our era, from Morrissey to Mark E. Smith to Pete Shelley to half of Joy Division. Shows you what the right guest can do for a northern, blue-collar, industrial town.

The Film and Video Arts Society of Alberta—FAVA to most of us—and the Edmonton chapter of the National Film Board will be looking for a little bit of that effect, though no doubt on a smaller scale, with their brand new *Master Class* series. Endeavouring to bring some of Canada's most-respected filmmakers for a chance to chat with members Edmonton's burgeoning film scene, FAVA hopes it will provide just the push that the so-far-obscure filmmakers of our fine burg need.

"We're hoping it will inspire and

encourage some of our local filmmakers to work and try to find a place in the national community." FAVA program coordinator Joel Higham explains of the series. "We have a lot of talent here, a lot that seems to be just on the cusp of something big, and we're hoping we can push them to get better, in the same way that Edmonton's music scene has recently become something on the national stage. We're hoping a bit of star power can really put the twinkle in their eye."

TO THAT END, FAVA AND the NFB have recruited four different filmmakers with four different focuses to give talks over the space of four months. The first, taking place this Saturday, will feature renowned documentarian and founder of EyeSteel films Daniel Cross.

Cross is in many respects a perfect choice to kick start the series, which will also feature animator Dennis Jackson in September, Calgary filmmaker Gary Burns in October and director of photography Shannon Kholi in November. A recent recipient of the Canadian Film & Television Production Association's Mentor of the Year Award, Cross also tends to incorporate aspects of teaching new filmmakers into many of his films.

*The Street: A Movie with the Homeless* and *SPIT: Squeegie Punks in Traffic*, which will be showing—along with the slightly more traditional *Chairman George*—at Metro Cinema this weekend in honour of Cross's appearance in our city, are both unabashedly political films that reveal some of Cross's socialist leanings in their very creation: both rely at least

in part on filming done by their subjects, homeless men in Montreal and a street kid trying to make his living with a squeezebox, respectively. Both films are granted a stark poignancy through the move, and as Cross admits, there are certain important parallels in teaching those who've set out to be filmmakers and those who've been drafted into it.

"You certainly have to share your own experience about what works and what doesn't, but more importantly, you have to give quality time to the

FLIMMAKING

SAT AUG 4 (3 PM)  
**FAVA MASTERCLASS**  
WITH DANIEL CROSS  
OYUNDA ARMOURY (8722—102ST)  
\$5 MEMBERS/\$10 NON-MEMBERS

FRI AUG 3 (7 & 9 PM)  
SAT AUG 4 (3 PM)  
**DANIEL CROSS RETROSPECTIVE**  
FEATURING *THE STREET*, *SPIT*, *CHAIRMAN GEORGE*  
METRO CINEMA, \$10 EACH

concerns of the people who are learning." Cross, who got his own start from hanging around experienced filmmakers at Halifax's National Film Board office, explains. "You need to create a safe space for people to be creative, because really only the individual knows what kind of expectations and pressures and responsibilities they have on their own capabilities. As a mentor, it's your job to help steer them through their own trajectory."

Of course, adds Cross, as much as creating a "sacred space" is important, the artist has to be willing to do

something worthwhile with it. For Cross, that means focussing on the unique understanding of the world the individual develops, and expressing that to the world.

"The video camera is basically the electric guitar of the digital age everyone can pick one up, but that doesn't mean anyone will want to see what you've done with it," Cross says. "You really have to consider what it is you're committing yourself to do, and make sure it's something unique and honest to yourself." ▀



SMACK DESTINY  
IN THE FACE

**HOT ROD**

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**AVAILABLE FRIDAY AUGUST 3**





# Take a look at an increasingly rare breed: the female director

## FLICKS DVDetective

In May, at the 60th Cannes Film Festival, 33 of the 35 directors who contributed to "Chacun Son Cinéma," a compilation honoring the festival's six decades, gathered for a photograph. Only one of them was a woman—Jane Campion.

It seems the top-flight female directors out there can still be counted on two hands. But there are female directors working below the stratosphere of Campion, on set as studio movies' guns for hire or scrounging together cast and crew for small-scale films that can break out at a festival.

Karen Moncrieff blipped onto the radar with her indie pic *Blue Car*, a tender film about a teenager who becomes embroiled in a complex relationship with her poetry teacher. But Moncrieff's next film, *The*

*Dead Girl*, had limited release on American screens and then a quiet send-off on DVD. The film offers a kind of mystery in reverse, one girl slowly pieced back together by the lives of people whom her death darkens, however faintly. It's an essentially poetic film, where absence is made substantial and a fading past is caught in brief glimpses from the present.

That raw poetic style webs together a drama of powerful darkness. In focussing on the midnight strips and dingy motels of LA, and the rusting lives of working-class people, Moncrieff turns away from the higher-class glam and glitz of typical Tinseltown dramas. The first part, "The Stranger," seems the starkest and weakest, though this film demands to be rewatched, its jigsaw of lacerated lives assembled again. That stranger, Arden (Toni Collette), finds the gore-caked body of a young woman in a field near the house where she lives with her shrewish mother (Piper Laurie). Her discovery and

the media coverage of the case twists into an odd grocery stockboy (Giovanni Ribisi) asking her out, then twists away again into Arden's rebellion against her mom. Without more background, though, the mother seems simply witchlike, while Arden's mixture of half-hearted independence and a grudging self-neglect doesn't seem potent enough.

But it's that kind of personality—a withdrawn-ness pressed up against a keen desire to break free—that makes for a fascinating torrent of convoluted introspection and stubborn perseverance in the women of *The Dead Girl*. The second part, "The Sister," focusses on Leah, whose sister has gone missing. Paralyzed by dread, Rose Byrne plays the pathology graduate student as caught in a stupor. Her mother (Mary Steenburgen) refuses to give up her only armour, the steely belief that her daughter's still alive.

The darkness nearly slips into thriller territory, but then *The Dead Girl* reaches a

dirge-like crescendo. After showing the dead girl's subdued, conservative mother (Marcia Gay Harden) and her need to see her daughter's last home—which leads to a rough, poignant series of encounters—Moncrieff shows us the final days of the dead girl herself, Krista (Brittany Murphy). This film's look at bruised, bloodied lives culminates with the desperate rush and frenzied hopes of someone who's down and out but always kicking, trying to climb back up. In its final shot, *The Dead Girl* offers no simple moment of grace or redemption but just a moment, Krista's own moment, at last.

**ERICA DUNTON'S REGULAR** feature, *Find Love*, tries for poetry. Two short films, included on the DVD, combine music and images in a sort of art-pop video way, but the longer film can't maintain that style. When the film is wordless, there are some relaxed, affecting moments, but *Find Love* is generally lost, straitjacketed by a stiffly

framed and posed story.

He (Christian Camargo) is going back to North Carolina after finding out his girlfriend's expecting and she (Alexie Gilmore) is flying there for an interview for a local news broadcaster position. How do they suddenly connect in an airport when he's expecting a child and she's married? The camera can focus on their photogenic faces and trite imagery but *Find Love* is often as off-pitch and naïve as the woman being given an interview when her only journalism experience was with the high-school newspaper.

The camerawork can be stodgy and the performances, built on improvisation, seem rickety. Many scenes, unnaturally strained and awkward, are piled on like layers of forced complication.

Dunton still has time to take off, but Moncrieff has shown more than enough to suggest her gender's left her unconsidered as one of the most compelling American directors around. ▽

## NEW THIS WEEK FILM WEEKLY

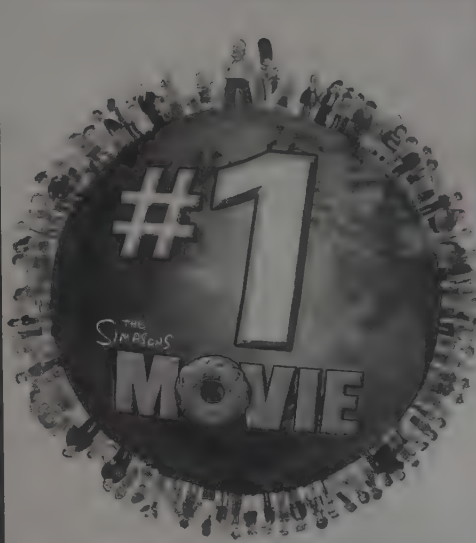
**THE BOURNE ULTIMATUM** Matt Damon returns as superspy/amesiac Jason Bourne, except this time, he's got his memory back, and he's going to make the people who took it away from him pay. Watch out, Joan Allen, David Strathairn and possibly Albert Finney: you're about to find out what happens when you make Damon mad.

**DADDY DAY CAMP** Cuba Gooding Jr stars in the sequel they couldn't even get Eddie Murphy to do, about a well-meaning father who opens a day camp for neighbourhood children. The film also marks Wonder Years' Fred Savage's directorial debut. And Danica McKellar was the cinematographer! (Note: last fact not actually true.)

**DANIEL CROSS RETROSPECTIVE** Metro Cinema presents three of the director's best works to coincide with his appearance at FAVA/NFB's Master Class series. METRO CINEMA, ZIEGLER HALL: THE STREET, FRI AUG 3 (7 PM); SPIT SQUEEZE: PUNKS IN TRAFFIC, FRI, AUG 3 (9 PM); CHAIRMAN GEORGE, SAT, AUG 4 (9 PM)

**HOT ROD** SNL star Andy Samberg stars as a prospective stuntman hoping to clear 15 buses in an effort to raise money for his father's heart operation. It's a slapstick comedy, if you thought that description was a touch dark.

**UNDERDOG** Jason Lee continues on his path from groundbreaking skateboarder to family-friendly fun guy by voicing the titular character, a beagle named Shoeshine who uses his special powers to save the world.



**"Sweetly Cradles One Great American Family."**  
Lisa Schwarzbaum **Entertainment**

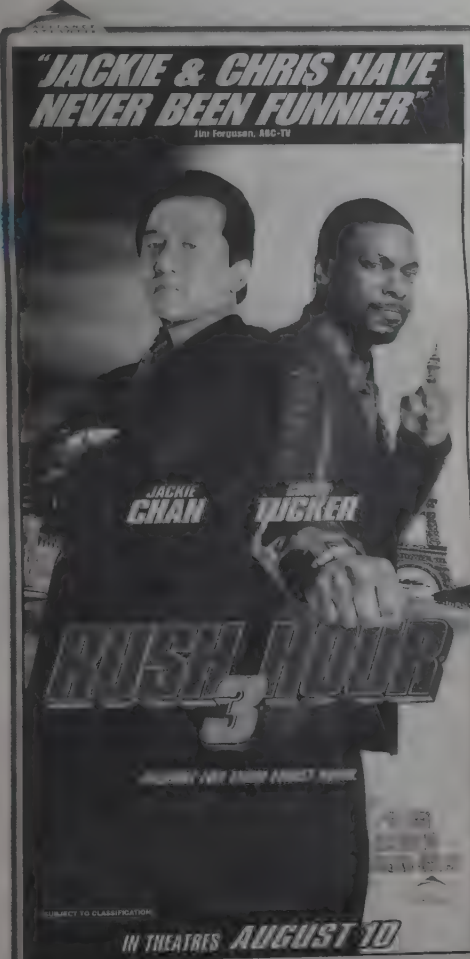
**"Funny, Sassy, Intelligent... Good-Hearted."**  
Roger Ebert **Chicago Sun-Times**

**"You'll Laugh Till Your Knees Hurt... And You Can't Breathe."**  
Gene Shalit **TODAY**

PG

Check directory or log onto [www.cineplex.com](http://www.cineplex.com), [www.empanetheatres.com](http://www.empanetheatres.com) or [www.tributa.ca](http://www.tributa.ca) for locations and showtimes

**NOW PLAYING**



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**AUGUST 2-6**

**DANIEL GROSS: EYE-STEEL FILM**

**THE STREET**  
A FILM WITH THE HOMELESS  
FRIDAY AT 7:00PM

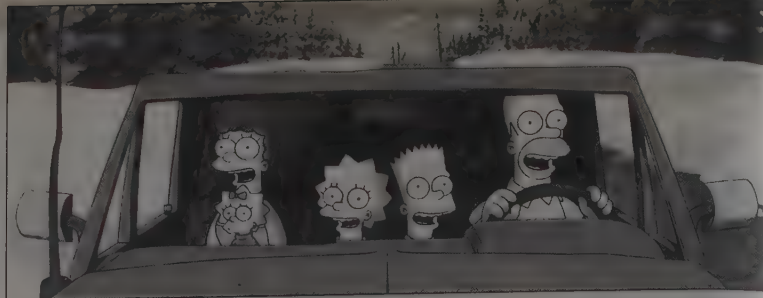
**S.P.I.T. SQUEEGEE PUNKS IN TRAFFIC FRIDAY 8:00PM**

**CHAIRMAN GEORGE**  
SATURDAY 9:00PM

**WAR & PEACE**  
VOLNA LIND

**PART 1 - THURSDAY 8:00PM - SUNDAY 2:00PM**  
**PART 2 - SATURDAY 7:00PM - SUNDAY 4:30PM**  
**PART 3 - SUNDAY - MONDAY 7:00PM**  
**PART 4 - THURSDAY 7:00PM - SUNDAY - MONDAY 8:30PM**  
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All Metro screenings are held at Zeller Hall in the Elbow Theatre, 5972-101 Ave.  
For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org)



## What did you expect from *The Simpsons Movie*?

BRIAN GIBSON / [brian@vowweeky.com](mailto:brian@vowweeky.com)

For years now, in a place kind of like Springfield, where squishie-like drinks can be slurped on the curbside of an Evergreenish Terrace, mini-generations of Bart pop-philosophers and pals, or Lisa intellectuals and cohorts, have discussed a certain animated TV show. They quote favourite lines or reminisce about Seasons made BCE (Before Conan O'Brien Exited). Or they debate—more hotly than the Comic-Book Guy musing on an erotica thriller featuring an X-ray-visioned Superman and the Invisible



THIS ROCKS

Woman trying to survive on Planet Nude—how much the show has fallen out of pointed satire and political jabs into Homer and Bart dumbassery.

But there's something good for everyone with the big-screen version. From a script-written and rewritten by a cartload of writers, *The Simpsons Movie* offers a generous assortment of cultural satire, in-jokes, political shots, background visual jokes, zinging dialogue and big-screen animated pratfalls, all within a more epic-scaled, super-sized story. And the movie eagerly devours the chance to parody other movies, in the first few minutes deftly riffing off the clichés of astronaut and President films before parodying *Titanic*.

A few moments prove the flatter, more two-dimensional backgrounds of the show's scenes on TV don't work on the big screen, but a stunt at the climax offers some animation fireworks. The writers seem to realize that the basic story has been seen too often before on the show (Homer messes up big-time, Marge threatens to leave him, all is resolved). So they offer a few "deeper" insights into the big dumb lug's psychology and the man-child almost becomes a little more likeable.

Family values are brought down to the bargain-basement, with Homer's nuclear five a last-ditch unit that sticks together only because they don't know what else to do. Love is a razor-edge away from blind idiocy and redeemed selfishness.

**BUT THE SPECTRUM** is basically conservative. (The show has always been cartoonishly reductive when it comes to non-yellow people, and thankfully Apu doesn't appear here, though a scene with an Inuit woman is, while

STORY

**THE SIMPSONS MOVIE**  
DIRECTED BY DAVID SILVERMAN  
WRITTEN BY JAMES L. BROOKS, JOEL COHEN, JOHN FRINK, MATT GROENING, AND MANY MORE  
FEATURING THE VOICES OF DAN CASTELLANETTA, HANK AZARIA, HARRY SHEARER, NANCY CARTWRIGHT, JULIE KAWNER, YEARDLEY SMITH

not obviously offensive, at least odd Springfield's always been too hermetically sealed a place and the father son buffoonery carries too much of the plot—Homer, like he's said about alcohol, is "the cause of and solution to all the world's problems." So order will be restored and the humour's critical thrust can be ignored in the smiley face of happy-ever-after.

Still, the pace is brisk, the jokes are sharp, and there are sight-gags and zingers that rank up there with some great cartoon moments, from the slapstick (Homer's very un-Christlike self-abuse with a hammer and nails) and off-the-cuff satirical (Homer flipping desperately through the Bible "This book doesn't have any answers!") to semi-serious self-criticism of the moolah-making Simpsons machine itself (a fake Fox show promo ticker, Nelson punching out a back-tracking Milhouse "for selling out your beliefs").

But *The Simpsons* is one of the few shows that can have its satirical tart and eat it, too. Its creator and writers know that splattering all different shapes and sizes of jokes on a big canvas can make for fail-safe art and nice profits across the board. And it's tough to fault a film much when it offers lines like: "Smithers, I don't believe in suicide, but if you'd like to try it, it might cheer me up to watch." ♥

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# Camp Kills Lohan

**JONATHAN BUSCH** / jonathan@vuuweekly.com  
 It's release might be a tapestry of modern inconveniences, but there's a lot to argue in the favour of Lindsay Lohan's latest labour, *I Know Who Killed Me*. THIS IS OK  
 Despite the obvious it's equally unfortunate that summer audiences (not to mention critics) can only make room for so much camp ideology, because this blend of *Boys in the Trees* and *Donnie Darko* is one unique klunkfest.

**LOHAN**  
 NOW PLAYING  
**I KNOW WHO KILLED ME**  
 DIRECTED BY CHRIS SVETKEYSON  
 WRITTEN BY JEFF HAMMOND  
 STARRING LINDSEY LOHAN, JULIA ORMOND

Aubrey Fleming (Lohan) is a fresh-faced suburban teen who turns to the perverse thrill of creative writing after she outlives the pleasures of playing piano and dating a hunky quarterback (Brian Geraghty). One spooky night, Aubrey is kidnapped by a blue-gloved psychopath, who is keen on the art of ten torture. Soon, Aubrey's barely-breathing body is discovered, not only missing a couple of limbs but also the memory of her identity and family. She claims to be none other than Dakota Moss, a skid row go-go dancer who likes to smoke cigarettes and screw her brains out. But the feds and psychologists investigating her case think she's fabricated the entire thing, even though Dakota is quite certain there's something entirely different going on.

*I Know Who Killed Me* is written and shot with such blatant tackiness that it plays a like a late Bette Davis vehicle on Red Bull and cold pills. That's the good part. The garish production design combines well with the dialogue and static performances, including an overwrought Julia Ormond as Aubrey's mother and a bizarre cameo by radio icon Art Bell.

**LOHAN, DESPITE LOOKING** 35, is phenomenally sexy in the nightclub sequences, suited up in corsets and hot pants and flaunting the return of her adorable belly and dramatic bust. Once her left arm and leg get chopped off, she slinks around on two noisy battery-powered robot limbs that induce more chuckles than the trailer for *Underdog*.

Ultimately, it's not very scary. Gory, yes, but it ain't no *Psycho*. Having said that, though, *Flowers in the Attic* or *The Watcher in the Woods* weren't re-issued on DVD to scare anybody, either, but rather to indulge audiences in a tragic yet seductive form of cultural zeitgeist that begs the capitalist notion of quality. In other words, hardcore camp. So far, it's certainly been a softcore summer, with the fat asses of John Travolta in drag and Optamus Prime taking up the entire bench of irony. In this sense, the most Lohan can hope to score is one of those pretentious Razzie awards.

It's an obvious and unfashionable gesture to cuss this one out, so join my *Showgirls*-inspired revolution and help make *I Know Who Killed Me* a blockbuster. ▼

## FILM LISTINGS

FRI, JULY 26-THU, AUG 2, 2007

All showtimes are subject to change at any time. Please contact theatre to confirm.

### CHABA THEATRE-JASPER

6004 Connaught Dr. Jasper. 852-4749

#### HAIRSPRAY

(PG) Fri-Sat 1:30, 6:50, 9:15

#### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, frightening scenes, not recommended for young children) Fri-Sat 1:30, 6:50 and 9:15

#### MOVIES 12

130 Ave 50 St. 472-9779

#### HAIRSPRAY

(18A, Violence) Daily 1:15, 4:05, 6:55, 9:45; Fri Sat late night show 12:15

#### EVENING

(PG, coarse language) Daily 1:35, 4:10, 7:10, 9:45; Fri Sat late night show 12:00

#### FOY HUZ

(18A, Gory scenes, coarse language) (G) Daily 1:55, 4:15, 7:00, 9:10, 9:45; Fri Sat late night show 12:10

#### ARE WE DONE YET

(G) Daily 2:05, 4:45, 7:25

#### NANCY DREW

(PG) Daily 2:00, 4:40, 7:00, 9:10; Fri Sat late night show 11:35

#### MEET THE ROBINSONS

(G) Daily 1:55, 4:15, 7:00, 9:10; Fri Sat late night show 11:25

#### WILD HOOS

(PG, coarse language, not recommended for young children) Daily 1:40, 4:25, 7:20, 9:55; Fri Sat late night show 12:20

#### WE WERE LARRY

(18A, Gory scenes) Daily 1:45, 4:20, 6:40, 9:40; Fri Sat late night show 11:55

#### BLADES OF GLORY

(PG, crude content not recommended for young children) Daily 1:40, 4:25, 7:20, 9:55; Fri Sat late night show 11:50

#### OCEANS THIRTY

(PG) Daily 1:20, 4:00, 6:50, 9:35; Fri Sat late night show 12:05

#### SHREK THE THIRD

(PG) 1:45, 4:35, 7:15, 9:25; Fri Sat late night show 11:40

#### SPIDER-MAN 3

(PG, frightening scenes, not recommended for young children) 12:30, 3:40, 6:45, 9:50

#### CITY CENTRE 9

10200-102 Ave. 421-7020

#### I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Fri-Thu 1:00, 4:00, 6:50, 9:50

#### HAIRSPRAY

(PG, Coarse language) Fri-Thu 1:10, 4:10, 7:10, 10:00

#### TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 3:10, 6:30, 9:40

#### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, not recommended for young children) Fri-Thu 12:15, 3:20, 6:35, 9:45

#### RATATOUILLE

(G) Fri-Thu 12:30, 3:30, 7:15, 10:10, 12:30, 3:30, 7:15, 10:10

#### LIVE FREE OR DIE HARD

(14A, Violence) Fri-Thu 12:30, 3:30, 7:15, 10:10

#### THE SIMPSONS MOVIE

(PG) no passes Fri-Thu 12:10, 2:25, 4:40, 7:00, 9:20

#### I KNOW WHO KILLED ME

(18A) Fri-Thu 12:40, 3:40, 7:25, 10:10

#### NO RESERVATIONS

(PG) Fri-Thu 12:50, 3:50, 6:30, 9:10

#### CLAREVIEW 10

4211-139 Ave. 472-2800

#### I KNOW WHO KILLED ME

(18A) Fri-Thu 1:20, 4:10, 7:10, 9:45

#### NO RESERVATIONS

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#### THE SIMPSONS MOVIE

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### GRANDIN THEATRE

1000 Main St. 422-9212

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(14A) Fri-Thu 1:00, 4:00, 6:50, 9:50

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### GRANDIN THEATRE

1000 Main St. 422-9212

#### I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Fri-Thu 1:00, 4:00, 6:50, 9:50

#### HAIRSPRAY

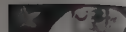
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#### HAIRSPRAY

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# Darrek Anderson guarantees a song or two about *The Places You Used to Go* on his new album

EDEN MUNRO / eden@vueweekly.com

**R**ight now, I'm in southern Ontario," **Darrek Anderson** exhales over the phone. "I've finished up the shows and my folks live down here, so I've spent the last couple days here at their place. It's a rural area just outside of Hamilton. It's all farmland, but this is an acreage right in the middle of it all, I grew up here."

It's clear that Anderson still loves that particular spot—he pauses to point out that night has fallen around him and he's sitting alone in the open air next to a pond, explaining that the odd and intermittent sounds in the background are actually frogs—but there's also a special place in his heart for Edmonton, where Anderson has lived for the past eight years after running out of money on his way out to Vancouver and discovering the fertile country scene here that gave birth to bands like Old Reliable, whose bass player, Tom Murray, also happens to hold down the bottom end in Anderson's own group, the Guaranteed.

Rounded out by drummer Scott Davidchuk and guitarist Sean Brewer, the Guaranteed takes Anderson's songs and wrestles them down right there on the stage, the chemistry shared between Anderson and the trio readily apparent.

Anderson is quick to say that he's happiest when playing with a band, but he admits that on this latest tour that led him from Edmonton to

Ontario he's been exploring the world of a solo performer. The Guaranteed accompanied him out to Winnipeg and then Anderson continued on alone, playing solo until he hooked up with another group of players in southern Ontario.

"The solo stuff that I've done recently was a really great experience," he recalls. "It went way better than I thought it would and I'm definitely not afraid to do it pretty much anywhere, ever."

That's a claim that Anderson's more than ready to back up, too; It's not always easy to roll into a new town and find out that you're on a bill with a drastically different performer, but Anderson was faced with just that challenge not long ago.

"This summer I opened up for a hardcore metal band—just the way that the venue put the night together, they had me opening up for them with just an acoustic guitar and harmonica," he remembers fondly. "The crowd wasn't huge, but it went over really, really well. This was out in Thunder Bay and they were awesome. We got along really well and they were some of the best guys that I met out on the road. After doing that and then the next night you're at a folk club by yourself for the whole night, it definitely builds your confidence as a performer and I'd do it any time, for sure."

NOW THAT HE'S FINISHED HIS RUN THROUGH

Ontario, Anderson will be back out West to release his new album, *Places You Used to Go*. There are nine songs on the record, but one gets the feeling from talking to Anderson that he could have just as easily put together a completely different set of tunes for the release. He admits there's usually plenty of inspiration for new songs

**PREVIEW** SAT. AUG. 4 (8 PM)  
**DARREK ANDERSON AND THE GUARANTEED**  
WITH ROMI MAYES, ANDREW NEVILLE  
THE ROSEBOWL, SIO

rolling around inside his head.

"I'm always working on something," he says. "There's always a handful of old songs that I haven't been able to finish and they require a little attention every now and then to move them forward."

"Sometimes I can write a song pretty quick—I wish that happened more often," he continues. "It's usually if something's really motivated you, but I don't do the thing where you sit down and pick a topic and you take a song from beginning to end with a nice little story. Usually it's pretty personal stuff, so how quick it gets done and that is [determined by] how confusing the picture is that I'm looking at and what angle I'm taking on a situation. Sometimes you have to wait and see what happens before you finish a song." ▼



## Delapaix sings songs for English monkeys

**PREVIEW** WED. AUG. 8 (7:30 PM)  
**EMALINE DELAIPAIX**  
BUTTER JULIA WILSON & MARIANNA  
FESTIVAL PLACE, SS

EDEN MUNRO / eden@vueweekly.com

**E**maline Delapaix is walking along Whyte Avenue when I catch up with her over the phone, and she's some a long way to get to this spot—over the ocean from Down Under, to be exact. Originally from Melbourne, Delapaix met a couple of Canadian musicians—Ember Swift and Kris Demeanor—in Australia and they convinced her to come over here. Falling in love with the country, Delapaix spent 16 months living in Toronto's smog before landing on Bowen Island on the West Coast.

"It's not really different," she admits about the differences between the two countries, adding, "but people are a little bit more accepting and open to different kinds of music here and a little more supportive, and there are a lot more venues here—like loads more and loads more opportunities."

Considering all of the press that has been devoted to the closing of venues here in town, you'd think that there couldn't be a place with fewer outlets for original music, but Delapaix laughs at that.

"Not compared to Melbourne," she chuckles. "The type of music I do is quite the mixture of styles and that's quite difficult in Australia. If you're on the borderline of being mainstream and a little bit alternative, it's kind of hard, unless you're one or the other. I've found Canadians to be very accepting."

**DELAIPAIX IS PLEASED** that she's found an audience for her unique brand of music—she describes it as folk-jazzy-roots-cabaret—and she's even happier that she can be herself when she performs.

"I try not to change too much just because I'm very raw and I'm myself and I don't believe in changing things around," she explains. "Obviously there are some places that are going to be a little quieter. We're doing a show in Saskatoon on Thursday that's a restaurant, so it's a dinner and a show, so we're not going to play really loud and crazy music."

"Well, we might," she adds, laughing. "Who knows? At the end of the show they may want that, but we'll plan to have a show with candles—more laid-back—I have a big repertoire, so it doesn't change that much—it's just

throwing in a couple of different songs depending on the place."

Delapaix stays true to herself in more than just her choice of songs in any given set. She feels strongly that there are causes out in the world that can benefit from a little help and so she does what she can do to chip in, performing benefit shows for groups in need, be it for a women's shelter in Smithers, BC, or a monkey sanctuary in Cornwall, England.

"I lived in London, England for a while, so I know the area and I was on tour there and every tour I pick one or two things that I do a benefit show for and that just happened to be one of the ones I found," she laughs. "It's just something that I believe in doing if I can—I mean I'm not rich, I can't spend a lot of money on causes, but I can give some time when I can. I try to give back something every tour." ▼







## Every Portrait tells a story, don't it

BRYAN BIRTLES / bryan@vancouver.com

The phrase "portrait" conjures up the idea of a formal painting of a dour but impeccably dressed subject, an individual so important, so worthy of record, that his face alone is captured for posterity.

Edmonton band **Portraits** turns the idea of solitude on its head. This band is all about friends—making friends, keeping friends, sharing music and experiences with friends; Portraits member Eric Cheng mentions "friends" more often than can be conveyed accurately without resorting to hyperbole. According to Cheng, having made so many friends through sharing the band's music is really what drove Portraits to release a recording, even though it was created a few years ago.

"We wanted to keep it to ourselves at first, and maybe share it with a few friends," explains Cheng. "A lot of people have heard it now, so we decided that we would release it and share it with more people and make new friends."

The band, which started out with just Cheng and Arsh Khaira, has since been able to borrow members of various bands that are also involved with Champion City Records, the label releasing the band's self-titled disc.

"The band is actually pretty big now—part of

**PREVIEW** SAT. AUG. 4 (7:30 PM)  
**PORTRAITS**  
WITH LIKEWISE VULTURES, GEOFF HAWRYLUK  
AZIMUTH THEATRE (11315-106TH AVE), \$8 (ALL AGES)

the reason we never really did anything with the music is because we didn't really have a band," says Cheng. "Now there's about seven people."

**NOT ONLY WILL THE** band be showcasing a new CD, they'll also be breaking in a new venue. The tiny Azimuth Theatre has been tapped to house this intimate show for Portraits by local promoters Push Pins, a group becoming well known for their love of finding the most interesting places to play possible.

"I was really keen on making it a really good visual presentation. We're building a whole theatre set and hopefully it'll be a really decadent background we can play in front of," says Cheng of the choice to hold the show in a proper theatre. "I think a lot of shows could stand to have that intimate feeling. Edmonton's scene is so tight knit—everyone is friends—so when you have so many friends in an intimate setting it makes for a good experience." ♥

# CENTURY CASINO

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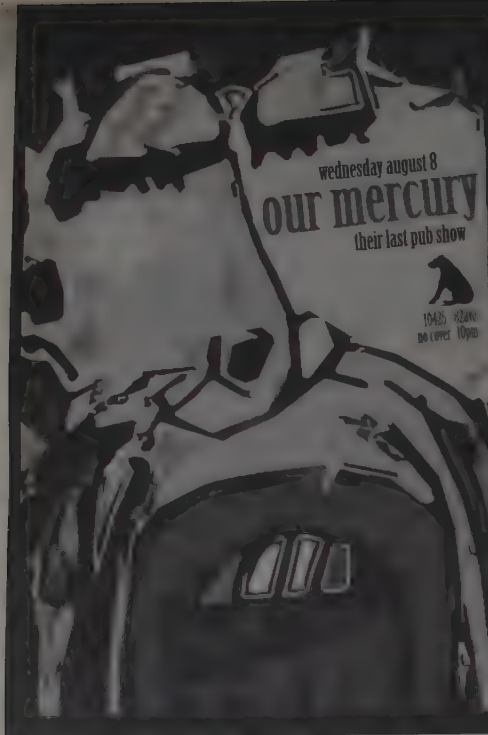
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**BIG PAULY** no pay  
Black Off! no pay  
**KICK OFF CAFE** Oren Thomas  
no pay  
**THE KILLER** no pay  
**OPEN STAGE** hosted by West of  
Winipeg  
**BLUE CHAIN CAFE** Early Wilf, India  
no pay  
**ROUND TABLE** Open stage  
Round Table Unplugged with Simon  
Barnett, Norm Horner and Mark Ammer  
no pay  
**OPEN STAGE** hosted by Alberta  
Soc. 8-11pm  
**OPEN STAGE** hosted by the Mary Thomas  
Band  
Open stage featuring The Red  
Crown and Ed from Almost Famous.  
no pay  
**THE COFFIN SOCIAL**  
Punk n' cover, open  
no pay  
**THE TROUBLE** Tickets \$6  
open, 7-11pm  
**A SACT & A B&W** \$9.95  
open with the House Boy  
(Judy's Piano) 8:30 pm-12:30am  
**JUDY'S PIANO**

**RED STAR** *Femme Fatale* rock, pop, hip hop with DJ Kelly

**THE ROOST** *Gorgeous* featuring hostess Dr. Lexxon Tinnon, Drag Kings and Queens, burlesque and rotating game shows, bands upstairs monthly

**STANDARD** DJ Danny Howells (UK) tickets available at TicketMaster  
Treehouse, Underground (WEM)  
Riverside/Theatre

**THE 177** *Don't Mess With This* **WELM** DJ Nik 7 of Shout Out that Out Out, Rom Island, 87 cover

**FRI**  
**LIVE MUSIC**

**XBOX CAFE** Friday Live Music Nights  
Lonely Hearts Show with FBM (double  
RPS)

**RHETT ALLIN'S SOMMY KARBASZ, SARE EVAN**  
**THE LUCKY**

**BLACKPOT CAFE IAN PARTY (Starovit,**

**IF YOU WANT TO PUT THE SCREEN**  
**ON MOVED! YOU MIGHT HAVE THOUGHT**  
**AY!**

**TRUCKY BROTHERS** imports back to back tracks, rock, retro with DJ Denzai

**GAS PUMP** Top 40/dance with DJ Robinson

**HALL** Mod Club indie rock, new wave, Brit pop, and '60s soul with DJ Blue Jay, DJ Trany D, no cover before 10pm, \$5 (after 10pm)

**100%** A Rock and Rhythmatik with Mark Merry and DJ Echo featuring Baisfunk! Electro Booby, Heatschnitt! Bmore Juke and all other serious party jams, 9pm (door) \$10

[illegible]

ages, 2-6 pm  
**ROCKY HORROR** *Rocky Horror Picture Show* 7pm, \$5  
**THE MOUNTAIN MEN** *The Mountain Men* 7pm, \$5  
 rep groups: 5pm  
**WINE, WOMEN & SONGS** *Wine, Women & Songs* 7pm  
 Cocktails: No Cover  
**THE MOUNTAIN MEN** *The Mountain Men* 7pm  
 roots: 9:30 pm-1:30am  
**WILBY'S** *Dan Davis Trio (Jazz)* 8pm  
 \$10

[illegible]

**NEWCASTLE WEEKENDS AND COUNTRY MUSIC FESTIVAL (STONY PLAIN)** Headliner Bobby Osborne

**FRITCHIE AND SAMPSON PUB** every Sunday, 7pm

**DUSTERS PUB** Sundays open stage hosted by the Mary Thomas Band

**EDDIE SHORTS** Sunday open blue: 10pm 4-8pm

**JAMMERS PUB** Sunday open blue: 10pm 4-8pm

**NEWCASTLE PUB** Live 10pm hosted by

[illegible]

**CD RELEASE PARTY**

# Texas Blood Money

## CLASSICAL

[illegible]

**THE BOOST** Fridays All Request Dance

**ROUGE LOUNGE** NYC's Nigra, Salsamengrove-Bachata House-Reggaeton-Urban-Old School with DJ Spike  
Friday, every week \$4 [members]/\$5

**SAPPHIRE RESTAURANT AND LOUNGE** Deep House with Friday resident DJ Lata Morrison

**SPORTSWORLD ONLINE AND BAR** Hip-Hop, House, R&B, Reggae request with a mix of rock and disco, 7pm-12pm midnight

**STOLLA'S** Top 40, R&B, house with People's DJ

**STARLINE ROOM** On Snag 3 Room Mega Party

**THE BROADWAY PUB** The Broadway Pub  
Fiesta

**TWILIGHT AFTERNOONS** Ashlocka houseband with Joleen Dangero and Auri Inertia, guests, 1-7pm

**URBAN** Funk! Fashion Fridays

**WUNDERBAR** Fridays with the Party Girls, DJ Arder and DJ Tonia, no cover

**YAFARI** Hip-Hop, House, R&B, Reggae

## SA

[illegible]

**FLUID LOUNGE** Saturdays Gone Gold

**HOUSE MUSIC** **HOUSE PARTY** Any tracks, rock, pop, with DJ Damien

**LEVEL 2 Soul** Sizzle Saturday, DJ Grammy Girl & guests

**HIP-HOP** **HOUSE** **HOUSE** and Heat Saturdays with DJ Nazz  
Normal, no cover

**HOUSE MUSIC** **HOUSE** **HOUSE**  
Continues... Saturday Sizzles with DJs N1 Polefesia and Blue Jay (Mod Club), \$5

**ON THE ROCKS** Vacation on Mars with DJ Dougan

**HOUSE MUSIC** **HOUSE** **HOUSE**  
Suggestive Saturdays: beats, electro, house, spun by PI residents

**RED STAFF** Indie, rock, pop, rock, indie rock, with S. Master F. Loopin'  
2-6

**THE ROOST** Saturdays—Always like New Year's Eve, with DJ Dan Tipton and DJ Jazzy (New Music) upstairs. \$4 (member)/\$6 (non-member)

**SPORTS/RECREATION**  
**DISCO** Sportsweek Inline and Roller Skating, 7p-10p. Top 40, with a mix of retro and disco. 1-5pm and 7p-12 midnight

**STOLLI'S ON WHITE** Top 40, R&B, House with People's DJ

**Y AFTERHOURS** Brad Copeland, D.D. Morrison, Donovon (main room), Kristoff, Bryan Doyle (basement), Rick Castro, Mix Matt R (upper), \$18 (door)

# LIVE MUSIC

**BALLOON CAFE** Red Hot Duggers  
Violence Cycle, Arctic Alphas w/it Punch 7-  
**BLACK & WHITE** 8 p.m.-10 p.m.  
Hip Groove Rockin' Unleash 9-10 p.m.

**BLUES &** 6 p.m.-12 a.m.  
by Brass March

**DIVY CLUB** Open Mic Mondays "the  
best comedy open"

**L.B.'S PUB** House band 9:30pm-late  
cover

**NEW YORK BAGEL CAFE** Mar.  
Claviera (samba to Bolero) every Monday

**PLEASANTVIEW COMMUNITY** Ball  
Acoustic Instrumental Old Time music  
Jazz memor by the Wild Rose Trio  
Fiddlers Society 7pm

**SUNSET BARBERSHOP** 8 p.m.-10 p.m.  
Corporate, one Night Band \$100-\$150  
(627)

**TAPHOUSE** Monday Live with org

## D.5

**BAR WILD** Bar Gone Wild Monday, Service Industry Night, no minors, 190  
Bans

**BLACK PANT THERAPY** Plus  
Mondays: with DJ Penny Penitentiary

**BUDDY'S** Amateur Strip Contest with  
Mia Farrow, DJ WestCoastBellyDaddy

**FLYTY MONASTY'S** Metal Mondays  
with DJ S W A G

**FLUID LOUNGE** Mondays: Meet  
**NEW CITY LIKWID LOUNGE** Mondays  
on Metal Mondays no minors

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with DJ Angus

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# FREECLOUD RECORDS



*See page 10 for full article*

**Daugh's Abortion: A Matter of Abundance**  
**Our Mercury: A Nation Calling 'T'**  
**Rush, Snakes & Arrows LP**  
*See page 10 for full article*

**Kaiser Chiefs: The Local, for Amos**  
**Megathrust: United Abundances LP**  
**Any Witches: Back to Black**  
**Mojo's Pupils: Mythmaker LP**  
*See page 10 for full article*

**Neko Case: The Thing That We Do**  
**Sonic Youth: The Dream Nation LP**  
**Shuckers: Better Late Than Never LP**  
**Wednesday Night Horses: All 3's Out**  
**Social Distortion: Pogues, Adults**

**Wes Dakus & The Rebels: Save on C**  
*See 'Edmonton's 100 Best' page 10*

PREVIEW / TUE, AUG 7 (10 PM) / **SHEREE PLETT / BLACKSPOT, \$7** SHEREE PLETT RESCUED THIS DOG FROM A BURNING FARM HOUSE. NO JOKE. NO LIE. JUST EFF! FREE TO LET LOOSE AT THIS SHOW BECAUSE SHE'LL BE THERE FOR YOU.

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and  
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CREEPSHOW

RAYGUN COWBOYS  
PROFUNDA ROSA

NO MINORS

AUGUST 15

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WHAT THE F\*\*K IS  
WRONG WITH THIS  
TOUR?

WITH  
IMPERATIVE REACTION  
MODULATE

NO MINORS

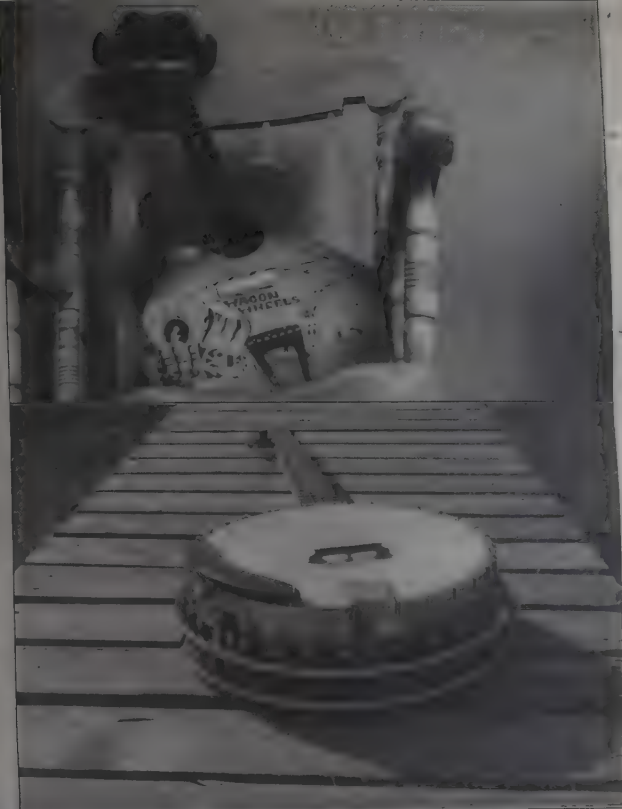
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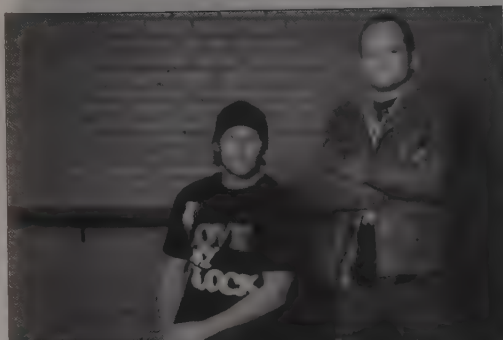




**REVUE / SAT, JUL 28 / THE JAMES T KIRKS / TEDDY'S** Seconds before the James T Kirks tore into a headlining set, guitarist Ted Wright pulled back the curtains on the second floor of Teddy's, revealing a fierce thunderstorm outside. "The gods are against us!" proclaimed bassist/brother Rob Wright, as the thunder and lightning provided an intense backdrop to the band's show. A packed house full of punk rockers kept the dance floor hopping, and the Kirks rocked out as hard as they ever have. —MIKE GARTH / michael@vuuweekly.com (Photo by AMANDA FERGUSON)



**PREVUE / COUNTRY AND BLUEGRASS / CAMROSE AND STONY PLAIN** While the New Country sounds of the likes of Dierks Bentley and American Idol-spawn Carrie Underwood are not the sort we're particularly fond of, there are some decidedly less mainstream, easy-listening performers—Roni Mayes, the Uncas and Tim Hus among them—tucked into the lineup at Big Valley Jamboree, which runs from Thu, Aug 2 to Sun, Aug 5. If you're looking for a weekend escape from the city that is a little less coloured with the overtones of '80s hair metal, then you can take a quick jaunt out to Stony Plain for the Blueberry Bluegrass Festival, running Fri, Aug 3 to Sun, Aug 5, and featuring a lineup of top-notch bluegrass pickers and fiddlers plying the sounds of yesteryear. —EDEN MUNRO / eden@vuuweekly.com



**PREVUE / FRI, AUG 3 (9 PM) / SMALLTOWN DJS / STARLITE ROOM, \$10** Smalltown DJs will be headed up the Queen Elizabeth II highway from the group's home in Calgary (not really a small town, is it?) to grace us with their presence before they head out east to tour with those queens of debauchery in Stink Mitt. Smalltown DJs' gigs are legendary dance parties that blend funk, hip hop, house, dancehall, pop and much more into a sexy little package that you can get way on down to. Welcome to the dog days of summer—now go out and shake your ass. —BRYAN BIRTLES / bryan@vuuweekly.com

mc  
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august 18  
featuring edmonton's diamond  
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THE BLACK HALOS

FRIDAY SEPT. 28 - STARLITE ROOM

DOORS 8 PM - 18+ ID REQ  
TIX AT MEGATUNES • BLACKBYRD AND LISTEN

VUE WEEKLY

**BUILT TO SPILL**

SEPT. 29 - STARLITE ROOM

DOORS 8 PM • LICENSED NO MINORS

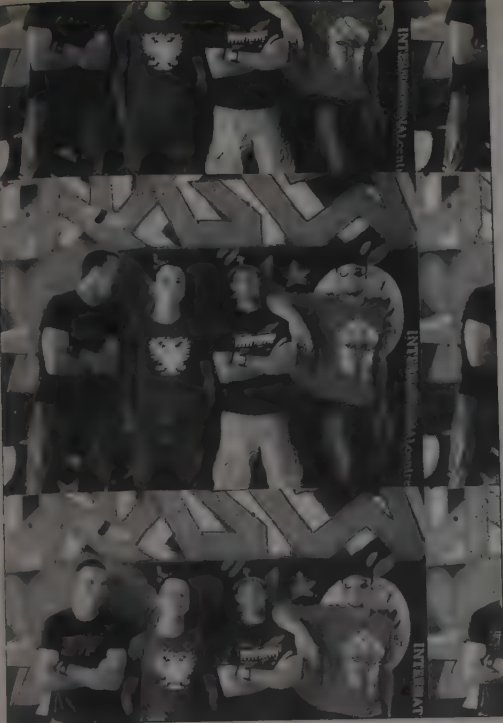
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## Texas Blood Money play for food

BRYAN BIRTLES / bryan@vancouver.com

Even though **Texas Blood Money** has been around since the heady pre-millennium days of 1999, waiting for a disc from the band has been like waiting for a Texas rain storm in August.

Rather awkward smiles aside, the band will be releasing its first EP, titled *Flight Your Delusions*, on Aug. 4 at the Starlite Room. Guitarist Ryan Ramsdell, who is enthusiastic about the way the disc sounds as well as what having an EP means for the band in terms of getting its name out there and touring around, claims the reason it took so long for TBM to get around to recording was a somewhat unstable lineup.

"Well, we're on our third singer now," he explains. "Our new singer Will (Ewart) was just so different than anything we had before and it really changed our sound. I think we've definitely found it now and we're really happy about it."

Having solidified both its roster and its music, the band—which is rounded out by Adam Tupper on drums and Aaron Henke on bass—decided an EP would be the best choice for its first release. Trimmed of all the fat, it seemed like the best way to showcase the band's strengths and catapult them into an eventual full-length release.

"We picked our strongest stuff and

**PREVIEW** SAT. AUG. 4 (8 PM)  
**TEXAS BLOOD MONEY**  
WITH FROSTED TUPZ, SONANCE  
STARLITE ROOM, \$12

worked on it as hard as we could," says Ramsdell. "We thought, 'Let's do six songs the best we can, get a pro sound and hope it'll get us a foot in the door.' Hopefully we can get back into the studio within a year."

**THOUGH THE RELEASE OF** a Texas Blood Money album would be reason enough to leave your home and venture into the desert-like temperatures of summertime in Edmonton, Ramsdell provides even more incentive.

"It's our CD release, but it's also a Food Bank show—trying to raise awareness about that," he says. "We chose the Food Bank because it's one of the most basic necessities—there's a lot of people that go hungry and you don't know about it."

After the release party, the band will head out on the road, but will always keep looking to the future for that next opportunity.

"We're headed out playing everywhere in Western Canada and looking to line up a national tour by the new year," says Ramsdell. "We're really looking forward to that." ▼

The Bear and Molson Canadian present Boonstock Music Festival

Aug. 11<sup>th</sup>

# SOCIAL CODE

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## UPCOMING EVENTS

FRIDAY AUGUST 3 STARLITE ROOM PRESENTS  
**OH SNAP!** A THREE ROOM DANCE PARTY  
 DJ KRAMES [COBRA KAI] & TONS MORE

SATURDAY AUGUST 4 STARLITE ROOM PRESENTS  
**TEXAS BLOOD MONEY**  
 FROSTED TIPZ / SONANCE

THURSDAY AUGUST 9  
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FRIDAY AUGUST 10 INFOEVENTS.COM PRESENTS  
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THURSDAY AUGUST 16 MONTREAL PRESENTS  
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FRIDAY AUGUST 17  
**KIROS**  
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# NEW SOUNDS

**ART BRUT**  
 IT'S A BIT COMPLICATED  
 DOWNTOWN MUSIC

BRYAN BIRTLES / bryan@vuweekly.com

A couple of years ago I stumbled upon Art Brut's first album, *Bang Bang Rock & Roll*. When I got home I headed out on a roadtrip, on which I played the album so often my friends threatened to leave me on the Trans Canada with my suitcase and my album if I didn't knock it off. Anyway, it was an amazing record, and Art Brut's newest, *It's a Bit Complicated*, lives up to expectations. It has all the linear but quirky lyrical content—delivered in Eddie Argos's perfect speaky-singing voice—the guitar work that makes you think you've heard this song before while being aware that it's also a totally fresh take and most of the bratty attitude.

It's this slight lack of brashness that is the only minor problem this record has. On *Bang Bang Rock & Roll*, Art Brut took aim at the music industry, indie music snobs and the like, but on this album, possibly because the group has become a part of that world instead of the outsiders they once were, the vitriol is toned down significantly. Nonetheless, I think this calls for another roadtrip.

**ART CRIME IS A CRIME**  
 RECTANGLE

DAVID BERRY / david@vuweekly.com

Edmonton stalwarts MBP (more commonly known as Mark Birtles Project until now) picked the right damn

time to finally release its debut full-length: MBP's relentless, spastic sound is almost the perfect music for the type of sweat-lodge heat Edmonton's been subjected to lately, as shock-to-your-system refreshing as the first cold pint on a sun-baked patio.

Should-be single "Pyramids" is unquestionably the album's stand out, using wistfully catchy guitars and raggedly pure drums to capture the kind of aimless essentialism of Mark Raymond's lyrics as he describes wasting summer days by wandering around downtown, getting high or stacking rocks. Nothing else is quite that good, but the band nevertheless puts together an impressive string of breezy-but-rocking numbers that keeps the energy high.

Overall, it might be the perfect summer rock 'n' roll soundtrack, with the only drawback being that getting up and dancing will only make you more sweaty than you already are.

**EMILY HAINES & THE SOFT SKELETON**  
 WHAT IS FREE TO A GOOD HOME?  
 LAST GANG

MICHAEL RAULT / mrault@vuweekly.com

At some points *What Is Free to a Good Home?* almost becomes great despite itself. Emily Haines is best known as the lead singer of Metric, and she is rumoured to be, well, a little pretentious. Unfortunately that seems to be the defining quality on this record, at least to my ear. The disc is mainly made up of piano and her vocals, augmented at times by strings, horns and various ambient noises.

Plain and simple, except for a cou-

ple of exceptions, this CD is impossible to sing along with and even harder to dance to. Now, I realize that music isn't always created to be enjoyed at parties—sometimes it isn't even created to be enjoyed at all by listeners. From that perspective this mini-album can't be criticized—only Emily Haines knows what she set out to create with this record, and only she knows if she has achieved it. From a consumer's perspective, I wouldn't recommend buying this CD. On the other hand, I could see this being a worthwhile purchase for those Metric fans who long to catch a glimpse of another side of their favorite front person.

**ST VINCENT**  
 MARRY ME  
 BEGGARS BANQUET

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Albums like *Marry Me* tend to fare poorly in our sound bite culture, one that assigns, for instance, thumbs-up or thumbs-down ratings to save the time-consuming from time-consuming decisions about consumption. Built to be delved into, rather than devoured, Annie Clark offers a multi-headed hydra of idiosyncratic nouveau easy listening in her full-length debut under the St Vincent moniker.

Some of Clark's stylistic mash-ups may be horribly grating, like the jaunty, too-clever theatricality of "Jesus Saves; I Spend," and the cabaret disco of "Paris Is Burning." Others are sublime: "Your Lips Are Red" marries Lene Lovich new wave with flares of James Bond horns and piano, while

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# Pop goes the music biz

## MUSIC | ENTER SANDOR

STEVEN SANDOR  
steven@vuwweekly.com

The music industry is dominated by America. The US charts are the most important of any in the world and, while they aren't as important as they used to be, the major labels are all headquartered in America. So, basically, American music trends are reflected all over the planet.

Given that, it's interesting to glance at those very trends: the Recording Industry Association of America tracks record sales by genre, format and where the heck people went to buy their music. The RIAA Consumer Profile is as detailed as a stock-market prospectus, and it makes for fascinating reading.

The RIAA's most recent profile, for the 2006 buying year, shows that music sales are the lowest they've been in a decade, with recording artists generating US\$11.5 billion in revenue. But what's surprising is that the numbers show that 85.6 per cent of all music sold in America is still through CDs; digital downloads make up just 6.7 per cent of the market. And, to all the DJs out there who think vinyl is on the spur of a major comeback, LPs made up just 0.6 per cent of the market—about the same level as was sold a decade ago.

There are a couple of other surprises. According to the report, rock music is still the number-one-selling genre; 34 per cent of all music sold in

America is rock (a decade ago it was 32.5 per cent). And as for the perception that hip hop has made massive strides into mainstream culture, it is selling at about the same rate as a decade ago, making up just 10 per cent of the market. Really, when it comes to genres, not much changes.

The biggest change is where people buy their music. A decade ago, 51.8 per cent of all music was purchased at specialty record stores. Thanks to the internet, now just about a third of all music is purchased at music shops.

And, if you think teens and twentysomethings are the biggest purchasers of music, you're way wrong. Teens buy just 12.8 per cent of all music, and the 20 to 24 age group make up just 12.8 per cent of the market too. The biggest consumers are the 45-plus crowd, making up 26.1 per cent of music sold. Maybe this has something to do with so many young adults downloading illegally, where many adults still prefer buying music at shops, but it seems more than ironic that the music industry exhausts so much energy in marketing music like Nelly Furtado and Gwen Stefani to teens when they make up such a small portion of the pie.

All I know is that if I were to start a record company with the sole purpose to make money, I would avoid bubble gum pop stars like the plague. ♥

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

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the following track has Clark as a post-modern Roberta Flack, and the dizzy, languid "Landmines" aches with the madness of romance.

As willfully ambitious as Badly Drawn Boy's first record, *Marry Me* has the potential to play "Bewilder-beauty" to Damon Gough's "Bewilder-beast"—more lunar and heavy like false eyelashes, but with the same fey funkiness and infusion of goofy sweetness.

## GUEN COUL PAYS

JEREMY DENKSEN / jeremy@vuwweekly.com

In many cultures, drums have their own language. Different inflections and changes in rhythm signify different meanings. On *Couleurs Pays*, Guen gives a multilingual master class in world rhythm, but his amazing fluency can make it challenging for listeners who lack the same drum literacy to follow his travels through 17 different countries, from the Sudan to Cuba, to Morocco and to Egypt.

Many of the songs begin to sound similar as the beats blend into one another. At the same time, though, each song has its own driving groove. The best approach is just to listen to parts of this album at a time. Try to listen to it as a whole and after a while your ears become numb as the beats pound more and more insistently in your head.

## THE 41 UNDISCOVERED CLASS HERO

MICHAEL RAULT / mrault@vuwweekly.com

Where to begin? This CD has no edge. It's painstakingly produced, and at times that production is actually really cool: for instance, the vocal break down in the middle of "Speak of The Devil" is an unexpected twist in a pop punk song, bringing to mind the Beatles's *Magical Mystery Tour* era.

That being said, this record isn't fun, and what is a pop punk band that isn't fun anymore? (Emo?) This album strays dangerously close, due to the juxtaposition of the varnished, sanded-down production with the relentless lyrical pessimism. And when the lyrics aren't angry, they take a turn for sappy. "Ma Poubelle" is the only song in the bunch that is really good—too bad it's under a minute long. If nothing else, this album is ambitious, as it shows the band experimenting with time signature changes, different production approaches and new genres, but it still falls short of being a good album for more mature listeners.

## HAUKI | QUICK SPINS

WHITEY and TB PLAYER  
quickspins@vuwweekly.com

### OST

#### MADE IN JAMAICA LE SON DU MAQUISA

Proves poor black people  
Are a zillion times cooler  
Than rich white people

#### SIZZLA I-SPACE GREENSLEEVES

Not, as I had hoped  
The long-awaited world beat  
Disc from Moe Szyslak

#### GALACTIC FROM THE CORNER TO THE BLOCK ANTI-

Normally the terms  
"Funk" and "modern" make me feel  
A wee bit queasy

#### MALFORD METAL GOD: ESSENTIALS VOL I METAL GOD

The best part about  
Being a metal god is:  
Fellating young fans

TB is currently MIA, so in lieu of his spins we bring you a review from before Quickspins went all poetic on us.

#### ANTHRAX THE GREATER OF TWO EVILS SANCTUARY

Okay, let me make one thing clear: I don't not dislike greatest-hits albums very much. Okay, clearer than that: I don't like 'em much at all. They're pathetic cash grabs by bands past their prime. And everybody has one. Even the friggin' Vapors put one out, and then they had the gall to make "Turning Japanese" the seventh song on the album. Anthrax obviously realized this fact and have opted for a far more interesting approach: they took 14 songs, as picked by their fans online, and re-recorded them in a lightning-fast two-day session. And holy-fucking-kearap, it's like some new kind of crazy, perpetual-motion, ass-kicking machine that won't stop kicking my ass, like, constantly. It's just like listening to all my old stretched-out tapes, but the playing is better, the recording is better and singer John Bush breathes way more rock into the older songs than operatic pretty boy Joey Belladonna ever could. This album is the best thing to happen to Anthrax since they stopped wearing the stupid shorts.



**SUNDAY NIGHT'S**

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**ARIES (MAR 21 - APR 19)**

Would you like to shed your soul's baby fat without having to go on a diet? Do you want to supercharge your immune system, improve your memory for the events that really matter, and build the spiritual power of your sexual feelings? Are you interested in postponing forehead wrinkles, getting glimpses of your beautiful future, and diminishing your fascination with the media's nihilism? The secrets to pulling off these possibilities will be more available to you than ever before in the coming weeks. And what's the best way to ensure you'll gather them in? Open your heart. I mean *really* open your heart—with a relentlessly tender intensity.

**TAURUS (APR 20 - MAY 20)**

For a limited time only, you have cosmic permission to suck your thumb and drool freely and murmur "gaga" over and over again. More than that, you have a poetic license to spend expansive periods rocking back and forth while curled into the fetal position, either under the covers or on the beach, while singing little made-up songs about everything you love. The moment has arrived, in other words, to give yourself permission to melt into a pool of primal goo as you commune with the music of the spheres and tune in to the hymn of your deepest longings.

**GEMINI (MAY 21 - JUN 20)**

My Gemini friend Risa is brilliant and

sophisticated. She speaks three languages fluently and is one of the few people I've met who understands the theory of relativity. So then why is she fascinated with bad reality TV shows like *The Girls Next Door*, which follows the lives of Hugh Hefner's girlfriends? How could she possibly enjoy monster truck rallies, which she attends now and then? What purpose is there in her encyclopedic knowledge of the toys favoured by children in Kazakhstan, the diets of German racehorses, and the clubs of Chinese women devoted to reproducing antique European lace doilies? As an astrologer, I don't find this mysterious. I'm aware that for many Geminis, *everything* is potentially interesting, even information other people regard as trivial. It's all raw data to be used in the infinitely fun game of playing with ideas. And that has never been a more apt description of your tribe than it is now.

**CANCER (JUN 21 - JUL 22)**

"I tell young people that the greatest paintings in museums are made with minerals mixed in oil smeared on cloth with the hair from the back of a pig's ear," says artist James Rosenquist. I hope that thought incites you to achieve pragmatic breakthroughs in the coming weeks, Cancerian. It's time to play in the mud and risk making a mess, if necessary, in order to translate your beautiful visions into earthy realities.

**LEO (JUL 23 - AUG 22)**

Barbara Sher's self-help tome is called *I Could Do Anything If I Only Knew What It Was: How to Discover What You Really Want and How to Get It*. In one sense it's designed for beginners—young people who are just learning how to identify

meaningful goals to pursue. But, in my opinion, every one of us periodically needs to revisit the model described in the book's title. For instance, maybe you've accomplished a dream you've worked on for months or years and require a jumpstart as you seek your next big project. Or maybe some desire that motivated you for a long time has faded in its intensity, and you're feeling blah and apathetic, in need of redirection. Does any of this apply to you, Leo? I bet it does.

**VIRGO (AUG 23 - SEP 22)**

The modern war between science and spirituality seems laughable in light of the life of Sir Isaac Newton. His discoveries in the realms of physics, mathematics and astronomy were so seminal and so numerous that he's regarded as the most influential scientist in history. And yet Newton's central passions were alchemy and the Bible, about which he wrote millions of words, far more than what he devoted to his scientific interests. "Gravity explains the motions of the planets," he wrote, "but it cannot explain who set the planets in motion. God governs all things and knows all that is or can be done." I suggest you make Newton your role model, Virgo. It's a favourable time to forge a new spirit of cooperation between the two parts of your psyche—let's call them the rational and the transcendent—which so many of today's thinkers have told you cannot possibly co-exist.

**LIBRA (SEP 23 - OCT 22)**

I'd love to see you call your own bluff and blow your own cover. I'm hoping you'll stop hiding your assets and keeping so many secrets. And I really, really wish you

would come out of the closet not just about your unique gender identity, but also about the other idiosyncratic twists and turns that make you who you are. Please stop being afraid of revealing your beauty, Libra—even the work-in-progress aspects of your beauty. It's time to close the gap between the real you and the images people have of you.

**SCORPIO (OCT 23 - NOV 21)**

Bless you for your anger, Scorpio. It's a sign of zeal. If you transform it into creative fire, it will transmute your relationship with any situation you're angry about. Bless you for your greed. It's a sign of great capacity. Honour the law of karma by giving as much as you want to get, and your greed will drive you to grow generous. Bless you for your jealousy. It's a sign of immature empathy. Ripen it into admiration and what you admire will become an inspiring part of your life.

**SAGITTARIUS (NOV 22 - DEC 21)**

Your astrological omens are similar to those experienced by Oscar-winning actress Judi Dench back in February of 2002. At that time, she was moved to make a dramatic revelation to film mogul Harvey Weinstein. In the midst of a party, she pulled down her pants to reveal her naked ass, revealing a temporary lipstick tattoo that read "I love Harvey Weinstein." I'm guessing you might be inspired to unveil a comparable surprise in the coming days, Sagittarius. At the very least, I expect you'll find some intriguing ways to express your affection and demonstrate your ardour.

**CAPRICORN (DEC 22 - JAN 19)**

Here are a few of the improvements I

expect you to have accomplished by the end of August: a panoramic view of what's beneath the tip of the iceberg; a more useful relationship with obsession; the cutting of a knot that has tied you up for far too long; the resurrection of a seemingly extinct dream; the beginning of the end of what you love to hate; and hot discussions about the Three Things That Have Rarely or Never Been Talked About

**AQUARIUS (JAN 20 - FEB 18)**

It's the Season of Burning, Churning Yearning. Here are three of the most important things I've ever told you about how to get what you need. (1) If you don't precisely articulate your conscious desires, your unconscious patterns will come true instead. (2) If you want your conscious desires to trump your unconscious patterns, speak or write your conscious desires every day. (3) It's better to have three huge, soaring, potent desires than 25 puny, scrabbling, half-assed desires.

**PISCES (FEB 19 - MAR 20)**

Ron is down to six cups of coffee a day, which is much healthier than his previous 15-cup habit. We, his friends, might wish it wasn't because he joined an ascetic cult that wants him to get into top physical shape in order to fight the evil reptilian extraterrestrials that have taken over the bodies of corporate and governmental leaders. But hey, whatever works. Likewise, Pisces, this is a favourable time for you to resort to just about any legal measure in order to break the grip of your bad habits—even if that involves substituting some rather exotic new habits for the ones you need to eliminate. ♥

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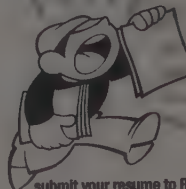
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L.V.

NOTHING HAPPENING HERE

### DEAR HUSBAND

I can be spoken to, but your husband is going to have to speak up for himself. The doctors should ask but they often don't want to or just don't—specialists especially tend to be interested in the parts they're assigned to and may not remember that your husband has a penis or a wife or

anything unimportant like that. If you're concerned about something that just isn't that doctor's pet thing, you may have to nag a bit or call them and ask if they've looked into that thing they said they'd look into. (Doctors enjoy looking into things.) You may have to get a new doctor.

There may be hope for your husband (And you! Don't forget you!) but it may take a while to unsnarl things. Diabetes can cause erectile dysfunction all by itself, as can blood pressure meds. There's another intriguing possibility that may be worth at least a mention: both forms of diabetes, although they are otherwise dissimilar, can cause low testosterone in men. It can be hard to determine because they have to look for "free"—unbound by the protein that carries sex hormones around in the blood—testosterone, which requires a special test, and the whole issue is still a little controversial, but it's worth a look, since it's a pretty simple fix. And finally, you ask, could he be

depressed? Oh, very likely, I say, but if it's situational it's at least worth a try to fix the situation, isn't it? It's possible that there is no combination of meds that will help, or it may be that there is help but it is irksome and invasive, like a penile implant or shots. One thing I know for sure, though, is that sitting around feeling broken and hopeless never gave anyone a hard-on. (Yeah, yeah, I know. Somebody, somewhere. Sigh.)

LOVE,

ANDREA

### DEAR KNOWN

It was love at first sight for my husband but not for me. I tried to dump him but realized that I couldn't live without him—he was the most wonderful human I had ever met, period. I still wasn't "in love" and he was OK with that. Sex was great in the beginning but quickly became a chore. I meet other men who I am attracted to but never have been tempted.

The sex is bad because (don't scream!) he's overweight, really has no clue about basic things like kissing and comes after three minutes. We talk about feelings and dissatisfaction constantly. I give clear instructions, but he forgets them immediately (funnily, we have exactly the same problem with cleaning!). But in every other way, he is beautiful and kind and is the person I was looking for all my life. I make no effort because he lacks skills and endurance and he can't/won't fulfill my needs. He swears he will get fitter and will try harder to fulfill me psychologically and physically. I know I have become a bit "castrating" but he expects me to pick up where his mom left off in other parts of our lives, which is not helping our sex life. I'm not sure that I can rebuild a hot sex life that barely existed to begin with. Maybe he just isn't right for me and I can't accept it? We need a sex therapist but have no idea of how to find one who's legitimate. How do we repair something like this when

we both have already talked ourselves blue in the face for several years?

KNOW,

DEERBY THE ONLY

### DEAR HUB

Oh, ugh, you're not bored, you're seething with resentment. Both of you.

Sit down together and comb over your budget until you find enough free cash to hire a housecleaner and a licensed Marriage and Family Therapist. (You find the name of someone convenient and affordable in a referral database and ask them some questions and hire them if you get good answers or call somebody else. It isn't rocket surgery.) Neither cleaner nor therapist needs to be a sex specialist. Hubby can learn technique from books, or from you, but you don't sensuously believe he forgets every time, do you? This isn't one of those forgetting-stuff movies. He's mad at you.

LOVE,

KNOW

## VOLUNTEER

**Volunteers Needed for Heritage Days Food Drive**  
help accept food, monetary donations and unused food tickets at Heritage Festival from Aug 4-6. Volunteers needed for Sun Aug 6 - Shifts available: 9:30am-2pm, 1:30pm-5pm, 4:30pm-8pm. Please contact: Tamara or Renée at Edmonton Food Bank 425-2133 or visit [www.edmontonfoodbank.com](http://www.edmontonfoodbank.com)

**Aboriginal Ritual Dance volunteers needed for Sat, Sept. 2, 2 hr shifts 2pm to midnight.** Help with set-up, greeters, display booth, hall maintenance. NE location. Ph Ellen @ 432-1137, ext. 362.

**The Friends of the Edmonton Public Library** needs volunteers for 1-2 Saturdays/month or Thu evening to help with preparations for the 2007 Fall book sale **Sept 22-23.**

**Mentors for children/young** 7-17 years old who have child welfare status or developmental disabilities, and are living in group care. 2 hrs/wk for 6 months. Various locations. Ph Ellen @ 432-1137, ext. 362.

**Love to Sew?** A sewing volunteer is needed to sew curtains and other simple projects for a south side group home serving children. Materials provided. Ph Ellen @ 432-1137, ext. 362.

**Canadian Mental Health Association/Board Members** Required. To learn more about CMHA visit: [www.cmha-edmonton.ab.ca](http://www.cmha-edmonton.ab.ca)

**Volunteer yoga instructor** needed for Strathcona Place Senior Citizen Centre. For info phone Rita

Mittelsteadt, 433-5807

**Love Binge?** Come Volunteer at ElderCare Edmonton. Help raise funds for programs, meals and outings. Call 434-4747 ext. 4

"Let's Go!" is a program which helps newcomers learn about their community and Canadian culture. Volunteers needed for the summer months only. Lots of Fun! Contact Judy 424-3545 ext. 249

**Volunteer at ElderCare**, help with crafts, card games and socializing. Edmonton's day programs for seniors. Call 434-4747 ext. 4

**Volunteer Kitchen Help and Drivers** needed for **Edmonton Meals on Wheels**. Varied jobs, flexible hours 10am-1pm weekdays. Phone 429-2020

**Volunteer watercolour instructor** needed for Strathcona Place Senior Centre. For more info call Rita Mittelsteadt, 433-5807

**Initiative Ambassadors pour la Paix** is looking for francophone volunteers. Come learn how to present interactive workshops on anti-racism/cultural diversity. Kenia at (780) 425-4644 ext 9 or [kzyzewski@naar.org](mailto:kzyzewski@naar.org)

**Volunteer teachers** needed to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: [jmarkovskiy@cci-lex.ca](mailto:jmarkovskiy@cci-lex.ca) or 944-0792.

**Volunteer pottery instructor** needed for Strathcona Place Senior Citizen Centre. For info phone Rita Mittelsteadt, 433-5807

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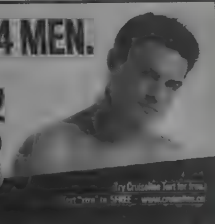
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## GARBAGE

## MATTHEW GOOD



### ABSOLUTE GARBAGE

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### HOSPITAL MUSIC

Canadian Modern Rock icon Matthew Good returns with "Hospital Music", one of his most personal albums to date, featuring the first single "Born Losers". This is a trip through some recent tough times and great reflection. From the dark side to a new beginning "Hospital Music" moves in many directions resulting in an album that is a must have for all fans - past, present and future. Check out Matthew Good on tour across Canada this fall.



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Juno-nominated Evans Blue return with this scorching new album featuring the first single "The Pursuit". This new album sees the band grow even stronger in their song-writing, utilizing immediately recognizable melodies with distorted guitars, layered vocals and the trademark intellectually stimulating lyrics of lead singer Matisyn. Also includes a bonus CD featuring acoustic versions of Evans Blue's first album (while quantities last).



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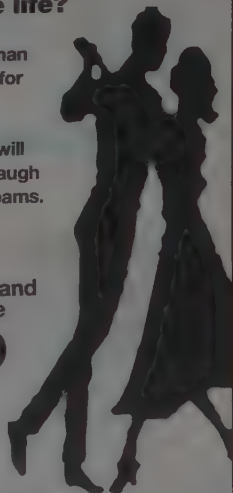
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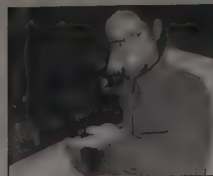
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## ON THE COVER



### THE MURDER OF BRAD WILL / 8

"The companions had no guns—they had slingshots and Molotovs but no guns. The cops had their .38s and they were shooting at us. We were trying to save Brad Will's life, not to kill him." —Miguel Cruz, Oaxaca rebel

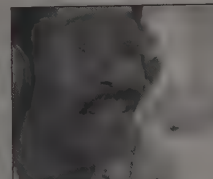
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### MAKE IT NOT SUCK / 19

"I'm kind of surprised at all the dialogue that's come up, the angry letters and things like that. I know this sounds like a cop-out, but I don't think it should be taken seriously." —Sheri Barclay, scenester-cum-curator

## FILM



### TALK TO ME / 43

"At first, *Talk to Me* seems a little ordinary, but as the film digs itself further into the politics and discursive contradictions of its era, it breathes a healthy life of its own." —Jonathan Busch, *Vue* reviewer

## MUSIC



### FOLK FEST / 47

"Folk has been changing since people first started singing whatever you want to call 'folk music'—it's all songs folks sing. It's always in a state of flux. That's healthy, that's the way it's supposed to be. And a lot of the traditions are held onto as well. It's just what it is." —Guy Clark, folkie

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# The murder of Brad Will—an AAN investigative report

WHY HAVE MEXICAN AND US AUTHORITIES ALLOWED AN AMERICAN JOURNALIST'S KILLERS GO FREE?

JOHN ROSS / aan.org

Those of us who report from the front lines of the social justice movement in Latin America share an understanding that there's always a bullet out there with our names on it. Brad Will travelled 4000 km, from his home in Brooklyn to Oaxaca, Mexico, to find his.

Throughout the summer and fall of 2006, the southern Mexican state of Oaxaca was on fire. Death squads rolled through the cobblestone streets of this colonial state capital, the *pis-toleros* of a despised governor peppering the flimsy barricades erected by masked rebels with automatic weapon fire. Hundreds were killed, wounded or imprisoned.

Will, a New York-based Indymedia video journalist, felt he had to be there.

Xenophobia was palpable on the ground when Will touched down. Foreign journalists were attacked as terrorists by the governor's sycophants in the press: "Si ves un gringo con camera, matanol!" the radio chattered—"If you see a gringo with a camera, kill him!"

For much of the afternoon of Oct 27, Will had been filming armed confrontations on the barricades just outside the city. He was trapped in the middle of a narrow street while gunshots boomed all around him, but he kept filming, looking for the money

and he found it: on his final bits of tape, you see two killers perfectly

## NEWS INTERNATIONAL

framed, their guns firing. You hear the fatal shot and experience Brad's shudder of dismay as the camera finally tumbles from his hands and bounces along the sidewalk. Photos taken by Mexican newspaper *El Universal* show the same gunmen, and they're perfectly identifiable.

By all visible evidence, Brad Will filmed his own murder. But this is Mexico, where justice is spelled i-m-p-u-n-i-t-y—and Will's apparent killers continue to ride the streets of Oaxaca, free and, it seems, untouchable.

Curiously, this egregious murder of an American reporter in Mexico has drawn minimal response from the US's Ambassador to Mexico, Tony Garza, an old Bush crony. Why this lack of interest? Can it be that Washington has another agenda that conflicts with justice for Brad Will—the impending privatization of Mexican oil?

**BRAD WILL WAS ONCE A** fire-breathing urban legend on Manhattan's lower east side. Perched atop the Fifth Street squat where he had lived for years, waving his long arms like Big Bird as the wrecking ball swung in, or being dragged out of City Hall dressed as a sunflower to rescue the neighborhood's community gardens, this child of privilege from Chicago's wealthy North Shore was a legitimate street hero in the years before the World

Trade Towers collapsed and the social-change movement in New York City went into deep freeze.

Will hosted an incendiary weekly show on the pirate station "Steal This Radio" and was an early part of Indymedia, the web publishing experiment born during the "Battle of Seattle," the World Trade Organization protests that rocked that city in 1999.

Will was an independent journalist, one of the growing number of people who, like Josh Wolf in San Francisco, used the internet and their own video cameras to track and report on social moments and injustice. He wore no

bered in a phone call from Humboldt County, California. "We were both really scared. We thought 'this was not going to be resolved soon. Maybe never.' So we thought we should go to Latin America, where people were still fighting."

Will and Neary spent most of 2002 and 2003 roaming the bubbling social landscape of Latin America. In Fort aleza, Brazil, they confronted the director of the InterAmerican Development Bank during riotous street protests. They journeyed to Bolivia, too, interviewing Evo Morales, not yet the president, and then travelled in the Chapare with the coca growers federation. They hung out in Cochabamba with Oscar Oliviera, the hero of the battle to keep the Bechtel Corporation, the US's largest engineering firm, from taking over the city's water system. Everywhere they went, they sought out pirate radio projects and offered their support.

In February 2005, Will was in Brazil in the thick of social upheaval, filming the resistance of 12 000 squatters at a camp near the city of Goiana in Pernambuco state when the military police swept in, killing two and jailing hundreds. On his videos, you can hear the live ammunition zinging all around him as he captures the carnage. Will was savagely beaten and held by the police. Only his US passport saved him.

—Undaunted by his close call, Will picked up his camera and soldiered back through Peru and Bolivia. When

the money ran out, he flew back to New York to figure out how to raise enough scratch for the next trip south. He was hooked.

In early 2006, like a moth to the flame, he was back, tracking Subcomandante Marcos and the Zapatistas' "Other Campaign" through the Mayan villages on Mexico's Yucatan peninsula.

In the spring of 2006, Will was back in New York as he tracked the Other Campaign and the incipient rebellion in Oaxaca on the Internet. He was poised to jump south again, friends say, but worried that he would just be another white guy getting in the way. In the end, the lure of the action in Oaxaca pulled him in. He bought a 30-day ticket and flew south on Sep 29. He was set to return on Oct 28. He never made the plane.

**A MOUNTAINOUS SOUTHERN** Mexican state traversed by seven serious sierras, Oaxaca is up at the top of most of the nation's poverty indicators—infant mortality, malnutrition, unemployment and illiteracy. It's also Mexico's most indigenous state, with 17 distinct Indian cultures, each with a rich tradition of resistance to the dominant white and mestizo overclass. Oaxaca vibrates with class and race tensions that cyclically erupt into uprising and repression.

The Party of the Institutional Revolution (PRI) ruled Mexico from 1928 through to the beginning of this

TO WATCH THE VIDEO TAKEN BY BRAD WILL AS HE WAS SHOT, GO TO VUEWEEKLY.COM

credential from any major news organization; using outlets like Indymedia, however, he and Wolf—who spent seven months in prison to avoid giving the police a copy of his video outtakes—represent part of the future of journalism.

Will's journey to the land where he would die began right after Sep 11, 2001. Dyan Neary, then a neophyte journalist, met Brad in the elevator coming down from the WBAI studios in the South Street skyscraper from which Amy Goodman broadcasted soon after the terrorist attack.

"We walked down the piles. They were still smoking," Neary remem-

# The murder of Brad Will

ROSS MOROZ / [ross@vueweekly.com](mailto:ross@vueweekly.com)

Canadians have gotten used to the blatant, unabashed corruption of Mexican law enforcement. The murders of Canadian vacationers in Mexico have been dismissed as either hit-and-runs or Canadian gang slayings, and Mexican investigators are dismissive or downright disinterested when taken to task by the victims' families.

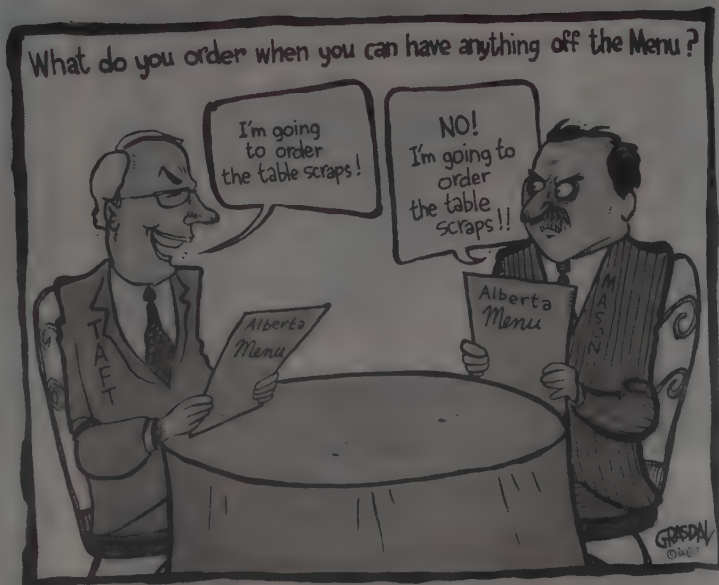
Unlike these families, though, the Canadian government has been decidedly mute. Other than some vague promises by the foreign affairs department to "get to the bottom of it" and "work with Mexican officials," though, the silence on these issues coming from Ottawa is deafening. Why hasn't the Canadian government been more aggressive in advocating on behalf of Canadian families? Is this Canadian politeness, or is the federal government worried about damaging a lucrative trade relationship with a NAFTA partner?

It is in this environment that *Vue* is pleased to present this week's cover story, an exhaustive investigation into the murder of American journalist Brad Will by police officers in the Mexican state of Oaxaca. More troubling than the killing itself is the Mexican authorities' stonewalling, manipulation of evidence and downright lying, and the US government's complicity in these lies, a connivance at least partially motivated by a desire not to interfere with lucrative business opportunities being exploited by American—and, increasingly, Canadian—companies operating in Mexico.

This story was prepared by the Association of Alternative Newsweeklies, an organization of prestigious independent publications from across North America in which *Vue* recently gained membership.

We take this not only as a compliment, but also as an affirmation of our philosophy of offering a genuinely alternative perspective from an unmistakably independent position, which allows us to provide our readers with information and viewpoints unfettered by daily and community newspaper chains that are compromised by corporate influence.

It is easy to point the finger at corrupt Mexican cops or a imperialism-minded US administration, but the continual refusal of our own government to address injustices perpetrated against Canadians in Mexico while hundreds of Canadian corporations become more and more involved in the Mexican economy underscores the importance of being able to tell a story like this without the spectre of corporate influence. We hope you agree. ♡



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## MAIL LETTERS

### FUN HOUSE

I have never met Sean Borchert, nor have I ever attended an event in the Birch Heart Basement (I'm not very "hip") but I did feel compelled to write in and express my admiration for what he's trying to do ("Sean Borchert reveals a heart of birch that's as big as a basement," Aug 2 - Aug 8).

As your publication has pointed out ad nauseam, this city's artists and musicians are supposedly suffering from having no venues. Instead of sitting in Sugarbowl or Black Dog or wherever bitching about it, however, Sean is actually doing something to fix this problem, at it, seems, a bit of personal risk. He mentions being afraid of eviction if his parties become too well-attended or rowdy—here's hoping the Birch Heart Basement's patrons appreciate the privilege of being welcomed into a private home for a public event (and that Sean's landlord isn't too uptight) so this kind of thing can continue happening, and maybe even inspire others to take the same kind of laudable initiative.

JAMIE MCLEOD

### RAW POWER

I monitor any raw milk related stories that appear on the Internet and I enjoyed reading about Connie Howard's childhood memories of drinking real milk and her enumeration of the health issues caused by drinking processed, pasteurized commercial milk ("In defence of dairy... well, the good kind of dairy, anyway," Well, Well, Well, Aug 2 - Aug 8).

I live in Ohio and am lucky enough to be a shareholder in a dairy herd, so my family has access to the kind of full-fat raw milk and cream that Connie remembers. I make my own butter and yogurt from these raw ingredients, and my four year old son pops the butter pats into his mouth before they even have the chance to melt! He has also never had an ear infection in his life, and has maybe one cold a year on average—all attributable to his diet of traditional foods and minimal sugar or processed foods.

Unfortunately the political situation isn't quite as rosy down here in the US as Connie's article implied. While raw milk can be legally sold in retail grocery stores in some states, such as California and South Carolina, other states, like New York and Pennsylvania, require permits and only allow sales on the farm.

Other states ban sales entirely but tolerate herd/cow shares, and a few states, notably Maryland, have a zero tolerance policy. Even farmers in states that nominally permit raw milk sales and consumption suffer periodic harassment by overzealous agriculture and health officials. We just recently concluded a hard-fought battle in Ohio to recognize the legal validity of herd shares, and it took the election of a new governor just this year (who grew up drinking raw milk) to finally rein in our state Department of Agriculture.

You might be interested in following the case of Michael Schmidt of Owen Sound, Ontario—he has been providing raw milk to his shareholders since 1994 and is currently being prosecuted by the Ontario government. His lawyers recently won their change of venue motion to move the trial to the Durham region, and I have yet to hear when the case will resume. If he is successful in persuading the judge that herd shares are not prohibited under current provincial law that will open the door to legal raw milk consumption in Ontario.

 ONTARIO VETERINARY ASSOCIATION



bystander, was shot in the neck and died four months later.

As Will slid down the wall into a sitting position, Vilchis and activist Leonardo Ortiz ran to him. His Section 22 credential had flown off and no one knew his name. With bullets whizzing by, the compas picked him up and dragged him out of the line of fire around the corner to Arboles Street, about 35 paces away. Along the way his pants fell off.

"Ambulance! We need an ambulance! They've shot a journalist!" Vilchis, a tall young man with a face like an Italian comic actor, shouted desperately. A man named Gualberto Francisco had parked his *vchito* (Volkswagen Bug) on Arboles and pulled up alongside where Will was laid out on the pavement in his black bikini underwear.

Leonardo and Gustavo loaded a dying Brad Will into the backseat. They thought he was still breathing as Vilchis tried to resuscitate him. "You're going to make it ... you're alright!" they reassured—but Will's eyes had already receded to the back of his head.

The *vchito* ran out of gas, and as the three frantic young men were stuck in the middle of the Cinco Senores crossroad, it began to rain hard. They tried to stop a taxi to take them to the Red Cross, but the driver supported the government and wanted to argue. Finally they flagged down a pick-up truck and laid Will out in the bed. He was dead when he arrived at the hospital, according to Oaxaca coroner Dr Luis Mendoza's report.

**ON OCT 27 WAS THE BLOODIEST** day of the Oaxaca uprising. Four others were killed besides Will, but it was the journalist's death that triggered international outrage. Because he was so connected—and because much of the episode was recorded on film—the shot of the mortally wounded Indymedia reporter lying in the middle of an Oaxaca street went worldwide on the Internet in a matter of minutes.

There were instant vigils on both coasts. On the morning of Mon, Oct 30, 11 of Will's friends were busted trying to lock down at the Mexican Consulate off Manhattan's Park Avenue where graffiti still read "Avenge Brad!" in December. Anarchists splattered the San Francisco consulate with red paint. Subcomandante Marcos sent his condolences and called for international protests. Amy Goodman broadcast an hour-long memorial.

The official reaction to Will's death was more cautious. "It is unfortunate when peaceful demon-

strations get out of hand and result in violence" an American government spokesperson told the press, seeming to blame the APPO for Will's killing. After once again warning Americans they travelled to Oaxaca "at their own risk," Ambassador Garza commented on the "senseless death of Brad Will" and how it "underscores the need for a return to the rule of law and order.

"For months," he said, "violence and disorder in Oaxaca have worsened. Teachers, students and other

Commune of Oaxaca back into the shadows.

In Mexico, the dead are buried quickly. After Dr Mendoza had performed the obligatory autopsy, Brad's body was crated up for shipment back to his parents who now live south of Milwaukee. After a private viewing, the family had Brad Will cremated.

**KILLING A GRINGO REPORTER** here in plain view of the cameras (one of which was his own) requires a little



groups have been involved in increasingly violent demonstrations..."

Garza's statement sent President Fox the signal he had been waiting for. Now that a gringo had been killed, it was time to act. The next morning, 4500 Federal Preventative Police, an elite force drawn from the military, were sent into Oaxaca—not to return the state to a place where human rights and peoples' dignity and a free press are respected but to break the back of the peoples' rebellion and maintain Ulises Ruiz Ortiz in power.

On Sun, Oct 29, the troops pushed their way into the plaza despite massive resistance by activists, tearing down the barricades and driving the

sham accountability. On Oct 29, Ruiz's state prosecutor Lizbeth Cane Cadeza announced that arrest warrants were being sworn out for Abel Santiago and Orlando Manuel Aguilar, two of the five cops caught on film firing shots at Brad Will, and they were subsequently taken into custody.

The scam lost currency on Nov 15 when Lizbeth dropped a bombshell at an evening press conference: the cops hadn't killed Will, she said; he was shot by the rebels.

Will's death, she insisted, had been "a deceitful confabulation to internationalize the conflict" and was, in fact, "the product of a con-

COMING ON PAGE 11

## VIEWERS' ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. This commentary is not necessarily the opinion of the magazine; it only represents one of the many views.

## Canadians' complicity in Mexican street violence

MANDEEP DHILLON / miningwatch.ca

The history of mining in Mexico is a long one. The riches of the Mexican sub-soil were a major motivation for Spanish colonizers and the mining industry is often accorded an important place in events leading to the Mexican Revolution; the 1906 bloody repression of striking miners working for US Cananean Consolidated Copper in Sonora is often cited as a precursor to current labour struggles in Mexico. The authors of the Mexican Revolution sought to make a reality of the ideal that those who work the land should have control over it. In order to protect its land from foreign interests, Article 27 of the 1917 Mexican Constitution dictated that the land, the subsoil and its riches were all property of the Mexican State.

As in the colonization of indigenous lands elsewhere, mining was an activity of primary economic importance to colonizing forces and a major cause of injury, death, land destruction and impoverishment for indigenous communities. Not much has changed in this imbalance today. And Canadian mining corporations—with wealth created from the historic (and ongoing) take-over and exploitation of indigenous territory in Canada—are at the lead of these colonizing forces in present day Mexico.

Since NAFTA, bilateral trade between the two nations has increased about 300 per cent. Some of Canada's largest corporations have a significant presence in Mexico, including Scotiabank, TransAlta, Transcontinental, Magna International, Palliser, Precision Drilling, Fairmont and Four Seasons Hotels.

**IN THE SOUTHERN STATE** of Oaxaca, a social movement calling for an end to years of impoverishment through neo-liberal policies, displacement of indigenous communities and government violence is simmering. Oaxaca, like the rest of Mexico's south, is rich in natural resources that have been the target of foreign corporations for years. Vancouver based Continuum Resources already has 10 projects in Oaxaca at various stages, covering over 70 000 hectares of land and "continuing to consolidate larger land positions." At the end of September, Vancouver-based Chesapeake Gold Corp announced it had optioned 70 per cent of its two Oaxaca projects to Vancouver's Pinnacle Mines. Horseshoe Gold Mining, also based in Vancouver, acquired a 60 per cent interest in Almaden's Fuego

prospect located in Oaxaca and Halifax's Linear Gold Corp also owns an active project in the state. Neighbouring Chiapas, another of Mexico's most impoverished and most militarized states is also the target of Canadian mining projects.

Canadian mining corporations in Oaxaca and Chiapas are not just witnesses to the violence that is occurring here but rely on that violence to protect their profits. Businesses and governments have identified one of NAFTA's shortcomings as the failure of its benefits reaching Mexico's southern states rather than an increase in poverty and inequality caused by NAFTA itself. In more recent business reports and talks between Canada, the US and Mexico focused on the Security and Prosperity Partnership (SPP), the opening up of Mexico's energy resources—in particular to Canadian corporations—has been accorded prime importance.

The perception of Canada as the Americans' junior partner often comes with a lack of clarity on Canadian responsibility in the history of violence and displacement within and beyond its national borders. Often, language around Canada-based solidarity work with the struggles of indigenous communities, campesino and labour movements in Mexico distorts the responsibility of Canadian governmental and corporate players in the violence which has engendered those movements. Canadian mining corporations are but one example of how Canadians are complicit beyond just silence on the issues. Activists in Canada cannot limit their work to pointing fingers at a "corrupt Mexican government" or US imperialist drive. To get to the roots of this displacement, there is a need to first look inwards at what is being perpetrated against indigenous communities here and how the authors of that violence are also dictating crimes against the people of Oaxaca, Chiapas and other parts of Mexico. ♡

MiningWatch Canada is an Ottawa-based, pan-Canadian non-profit focused on coordinating a public interest response to the threats to public health, water and air quality, fish and wildlife habitat and community interests posed by irresponsible mineral policies and practices in Canada and around the world.

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decade. The corrupt organization was dethroned by the right-wing National Action Party (PAN) and its picturesque presidential candidate, Vicente Fox, former president of Coca Cola Mexico, in 2000.

But in Oaxaca, the PRI never lost power. While all over the country voters were throwing off the PRI yoke, in Oaxaca one PRI governor had followed another for 75 years. In the latest installment, Ulises Ruiz Ortiz, a protégé of party strongman and future presidential candidate Roberto Madrazo, won a fraud-marred gubernatorial election over a right-left coalition in 2004.

In the first 16 months of his regime, Ulises Ruiz had proven spectacularly unresponsive to the demands of the popular movements for social justice. When a maverick, militant local of the National Education Workers Union known as Section 22 presented its contract demands on May 15, 2006—Mexico's National Teachers Day—Ruiz turned a deaf ear. On May 22, tens of thousands of teachers took the plaza and 52 surrounding blocks and set up a ragtag tent city. Each morning, the maestros would march out of their camp and block highways and government buildings, which were soon smeared with anti-Ruiz slogans.

Ruiz retaliated before dawn on Jun 14, sending a thousand heavily armed police into the plaza to evict the teachers. Low-flying helicopters dumped pepper spray on the throng below. Ruiz's police had taken up positions in the colonial hotels surrounding the plaza, tossing down concussion grenades from the balconies. Radio Planton, the maestros' pirate radio station, was demolished as the tent city was set afire. A pall of black smoke hung over the city.

Four hours later, a spontaneous outburst from Oaxaca's very active community and the striking teachers, armed with clubs and Molotov cocktails, overran the plaza and sent Ruiz's cops packing. No uniformed police officers would be seen on the streets of Oaxaca for many months, and on Jun 16, two days after the monumental battle, 200,000 Oaxacans marched through the city to repudiate the governor's "hard hand."

John Giber, who closely covered the Oaxaca uprising as a human rights fellow for human rights organization Global Exchange, writes that the surge of the rebels Jun 14 soon transformed itself into a popular assembly. The Oaxaca Peoples Popular Assembly (APPO) was formally constituted a week later on Jun 21; the APPO would have no leaders but many spokespersons, and all decisions had to be taken in popular assemblies.

**IN THE FOLLOWING WEEKS**, the APPO and Section 22 would paralyze Oaxaca—but the rest of Mexico took little notice. Instead, the nation was hypnotized by the fraud-marred Jul 2 presidential election in which a right-wing PANista, Felipe Calderon, had been awarded a narrow victory over leftist Andres Manuel Lopez Obrador (AMLO), the candidate of a coalition headed by the Party of the Democratic Revolution

(PRD), a 122-year-old coalition of fraud, killing millions in the streets, the most massive political demonstrations in Mexican history. Oaxaca still seemed like small potatoes.

But Oaxaca is an International tourist destination, and the APPO and Section 22 had closed down the tourist infrastructure, blocking the airport and forcing five star hotels to shut their doors. On Jul 17, Ruiz was forced to announce the cancellation of the "Guelagueta," an indigenous dance festival that has become Oaxaca's premiere tourist attraction, after roaming bands of rebels destroyed the scenery and blockaded access to the city.

By the first week of August, Ruiz launched what came to be known as a "Caravan of Death"—a train of 30 or 40 private and government vehicles rolling out nightly to fire at the protesters. The governor's gunmen were drawn from the ranks of the city police force and the state ministerial cops.

To keep the Caravan of Death from moving freely through the city, the APPO and the maestros threw up barricades—a thousand were built in the working class colonies throughout the city and its suburbs. The rebels piled up dead trees, old tires and the carcasses of burnt-out cars and buses to create the barricades which soon took on their own life. Murals were painted with the ashes of the bonfires that burnt all night on the barriers. In fact, the barricades gave the Oaxaca struggle the romantic aura of the Paris Commune, attracting droves of dreadlocked anarchists to the city.

An uneasy lull in the action gripped Oaxaca when Brad Will arrived at the bus terminal on Oct 1 and found himself a cheap room for the night. The break wouldn't last long.

**LIKE MOST NON-MEXICANS** who style themselves independent reporters, Brad Will had no Mexican press credential and therefore was in the country illegally, working on a tourist visa and susceptible to deportation. So that he would have some credential other than his Indymedia press card to hang around his neck, he got himself accredited at Section 22 and wore the rebel ID assiduously.

On Oct 14, APPO militant Alejandro Garcia Hernandez was cut down at a downtown barricade. Will joined an angry procession to the Red Cross hospital where the dead man had been taken.

In the last dispatch he filed from Oaxaca, Will caught this very Mexican whiff of death: "Now (Alejandro) lies there waiting for Nov 2, the Day of the Dead, when he can sit with his loved ones again to share food and drink and song..."

"One more death. One more time to cry and hurt. One more time to know power and its ugly lead. One more bullet cracks the night."

The dynamic in Oaxaca had gotten "sketchy," Will wrote to Neary. Section 22 leader Enrique Rueda Pacheco had cut a deal with the outgoing Fox government and forced a back-to-work vote on Oct 21 that narrowly carried amidst charges of sell-out and pay-offs. If the teachers went back to work, the APPO would be alone on the barricades and even more vulnerable to Ulises's gunmen. But backing

dictionary and the APPO voted to ratchet up the *lucha* (struggle) and make Oaxaca really un governable.

Mobile brigades were formed—young toughs armed with lead pipes and boards with nails driven through them who hijacked what buses were still running in the city, forced the passengers off, and rode around looking for action. Later, the buses would be set afire. Charred hulks blossomed on the streets of the old colonial city. The barricades were reinforced to shut down the capital beginning Oct 27.

The escalation proved to be a terrible miscalculation. In Mexico City, the post-electoral turmoil had finally subsided and the PAN was ready to deal with the PRI, bailing out the Oaxaca governor was the PRI's price

of victory—stuff like "we have to kill the *mugrosos* (dirty ones) on the barricades." The *extranjeros*, the radio said, were stirring up all the trouble. "They pretend to be journalists but they have come to teach terrorism classes."

More frightening was this admonition: "*Si ves a un gringo con camera, matanto!*"—literally "if you see gringo with a camera, kill him!"

This poison spewed out of local radios all day Oct 26 and 27, but whether Will heard the warnings—and if he did hear them, knew what they meant—is unclear. Brad Will didn't speak much Spanish.

**ON OCT 27, WILL WENT** out to do interviews on the barricade at Cal y Canto.



of admission.

It wasn't a good time for inexperienced foreigners. Ruiz's people were checking the guest lists at the hostels for "inconvenient" internationals. Immigration authorities threatened *extranjeros* with deportation if they joined the protests. The local US consul, Mark Leyes, warned Americans that he would not be able to help them out if they got caught up in the maelstrom.

To add to this malevolent ambience, a new pirate radio station popped up at 99 on the FM dial on Oct 26. Radio Ciudadana (Citizens Radio) announced it was broadcasting "to bring peace to Oaxaca" and to celebrate the honour of "our macho, very macho governor." The announcers seemed to have Mexico City accents. Wherever they had

That outpost—along with two others at Santa Maria Coyotepec and La Experimental—was crucial to closing down Oaxaca. The broad Railroad Avenue where the barricade was stacked was empty. Nothing was moving. Will walked onto the next barricade at La Experimental to check out the action.

Shortly after the Indymedia reporter left, all hell broke loose at Cal y Canto. A mob of about 150 supporters of the governor stormed down Railroad Avenue, led by what witnesses thought was a Chevy Blazer. The car was moving very fast. "We thought it would try and crash through the barricade," Miguel Cruz, an activist with the Council of Indigenous People of Oaxaca (CIPO), recalls. But the SUV stopped short and several men jumped out with

kered down behind the makeshift barrier and moved the women and kids who were with them into a nearby house. Then they went on the counter-attack with Molotov cocktails, homemade bazookas and slingshots. Most of the mob had melted away and, with the gunmen retreating, the rebels torched their car.

Will heard about the gunfire and hurried back to Cal y Canto with a handful of other reporters. They arrived a little after three in the afternoon.

Will climbed under a parked trailer to shoot video of the shooters. He focused in on a man in a white shirt. When an APPO activist came running by (we never see who it is on Brad's last tape) Will indicated the shooter—"Camisa blanca". While all this was going on, his camera captured a bicyclist peddling dreamily through the intersection. Soon after, a large dump truck appeared on the scene and the group on the barricade used it as a mobile shield as they chased the gunmen down the avenue.

Suddenly, the pistoleros veered down a narrow side street, Benito Juarez, and took refuge in a windowless one-story building in the second block. The only access to the building was through a large metal garage door, and the reporters followed the APPO militants, many of them masked, as they tried and force their way in. Will actually stood to one side of the door for a minute, poised for the "money shot." Then the compas tried unsuccessfully to bust down the big door by ramming the dump truck into it.

In the midst of this frenzy, five men in civilian dress—two in red shirts (the governor's colours) and three others in white—appeared at the head of Juarez street, about 30 m away, and began shooting at the rebels.

Two of the gunman were later identified by Mexican news media as Pedro Carmona, a local PRI political fixer and cop, and Police Commander Orlando Manuel Aguilar Coello. One of the men crouched down behind Carmona was Abel Santiago Zarate, aka "El Chapulin" (the grasshopper). Zarate and Coello were reported to be the personal bodyguards of PRI Municipal President Manuel Martinez Ferrea. The other two men would be fingered as Juan Carlos Soriano and Juan Samano, both Santa Lucia police officers.

You can see the gunmen in Will's video just moments before the bullets hit him—they are also clearly framed in a picture taken at the same time that ran on the front page of El Universal.

When the shooting erupted, Will took cover on the opposite side of the narrow street from the rest of the press. He was crouched against a lime green wall when his bullet came for him. You can hear the shot on the sound track and listen to Will's cries of dismay as it tears through his Indymedia t-shirt and smashes into his heart. A second shot caught him in the right side and destroyed his innards. There was little blood, the first slug having stopped his heart from pumping. On film that Gustavo Vilchis and others took, the entrance wound looks like a deep bruise.

Others were hit in the pandemonium. Oswaldo Ramirez, filming for the daily *Milenio*, was grazed in the fusillade. Lucio David Cruz, described as a



certed premeditated action." The mortal shot had been fired from less than two and a half meters away, Cana said—although there is nothing in Dr Mendoza's report to indicate this. The real killers were "the same group (Will) was accompanying."

In the state prosecutor's scenario, the order of the shots was reversed: first Brad had been shot in the side in the street and then *rematado* (finished off) with a slug to the heart on the way to the hospital in Gualberto's vóchito.

The prosecutor's plot was immediately challenged by the APPO. "The killers are those who are shown in the films" Florentino Lopez, the Assembly's main spokesperson, asserted at a meeting that night.

And, in fact, our detailed investigation shows very little evidence to support Cana's theory. Photos from the scene, some published in the Mexican press, show Will's body with a bloody hole in his chest on the street near where he fell, indicating his fatal heart wound had occurred well before he was dragged into the car where he was supposedly shot.

There's another problem with the prosecutor's suggestion: nobody on the scene saw any of the APPO members—or anyone else except the authorities—carrying guns. Numerous eyewitnesses all tell the same tale: the rebels at the Cal y Canto barricade that day had no firearms, no weapons with which to have shot Brad Will.

Miguel Cruz, who spent much of Oct 27 with Will, first at the CIPO headquarters and then on the barricade at Cal y Canto and Juárez Street, is a soft-spoken young Zapotec Indian, but he pounded on the kitchen table vehemently when he addressed Lizbeth Cana's allegations.

"The compañeros had no guns. What gun is she talking about? They had slingshots and Molotovs but no guns," he said. "The PRIistas and the cops had their .38s and they were shooting at us. We were trying to save Brad Will's life, not to kill him."

And if Cana had any proof of her allegations, she likely would have filed charges. But none of the protesters or Will's companions has ever been formally charged with the killing. Ruiz's prosecutors have never publicly presented the alleged murder weapon.

But by the time Cana told her story, of course, the only way to determine for sure the order of the bullets and the distance from which they had been fired would be to exhume Brad Will's body. And there was no body—he had been cremated the week before.

On Nov 28, as expected, El Chino and Manuel Aguilar were released

from custody because of "insufficient evidence" by Judge Vittorio Barro, with the stipulation that they could not be re-arrested without the presentation of new evidence.

Lizbeth Cana, who is now running as a PRI candidate for state Legislature (with the strong support of the Oaxaca governor) collaborated closely on the case with Oaxaca Secretary of Citizen Protection Lino Celaya. Both reported to the Secretary of Government, Heliodoro Diaz, who in turn reported directly to Ruiz. There seems little doubt that the state prosecutor's accusations of murder against Brad's comrades—and the determination of innocence for the apparent killers—came straight from the top.

**DR MENDOZA IS OTHERWISE** occupied when I stop by the CEMEFO, the Oaxaca city morgue, to ask him for a copy of the autopsy report upon which the state of Oaxaca has based its allegations.

"Will died eight months ago," Mendoza complained testily. "Do you know how many others have died since? How many autopsies I've performed?" He gestures to the morgue room where the cadavers are piled up.

The coroner is scrunched over his desk, filling out the paperwork for one of the stiffs. He doesn't have any time to look for the autopsy report. I am not the first reporter to ask him about the document. "What paper are you from anyway?" he asked suspiciously. When I show him my press card he tells me that it doesn't sound like a real paper to him. "I know what I'm doing. I worked as a coroner in your country" he snapped defensively, waving me out of the office.

I walk into the police commissary under the first floor stairs of the Santa Lucia del Camino Municipal Palace. The small room is crowded with cops and cigarette smoke. Three of the officers are in full battle gear and the rest are all plainclothes. I have been warned not to ask for Pedro Carmona, the most prominent red shirt in Brad's photo. Carmona is described as prepotent, a thug with an attitude who is always packing.

Instead I ask the desk clerk if I could get a few minutes with security supervisor Abel Santiago Zarate and police commander Orlando Manuel Aguilar Coello. For all I know, the two are sitting in the same room behind me. The desk clerk studies my card "*Que lastima!* (What a shame!)" he exclaims—the supervisor has just left and won't be back until after six. The Comandante is off today. When I call back after six, El Chino is still not available. Nor would he or Aguilar ever be available the dozen or so times I called back.

This sort of stonewall is nothing

terribly unusual for Mexico, where killer cops often sell their service to local *caciques* (political bosses) and go back to work as if nothing happened. Those who direct this mayhem from their desks in the state houses and municipal palaces—the "intellectual assassins," as they are termed—are never held accountable for their crimes.

**IN MARCH, WILL'S FAMILY**—parents Kathy and Howard Will and Brad's older brother and sister—paid a sad, inconclusive visit to Oaxaca. They had hired Miguel Angel de los Santos Cruz, a crackerjack human rights lawyer who has often defended Zapatista communities in Chiapas. John Gibler would translate.

The Wills, upper-middle-class Americans, had little experience with the kind of evil that lurks inside the Mexican justice system; the trip was a traumatic, eye-opening experience.

The federal attorney general's office (PGR) had taken over the case from the state in December, but rather than investigating police complicity and culpability the state was pursuing Lizbeth Cana's dubious allegations blaming Will's companions for the killing.

Gustavo, Gualberto, Leonardo and Miguel Cruz were summoned to give testimony with the Wills in attendance. Testifying was a risky venture, as they could be charged with the murder at any moment, but out of respect for the family, the quartet agreed to tell their story to the federal investigators. During the hearing, the witnesses were repeatedly questioned about and asked to identify not the cops who appear on Brad's films but their own compañeros, some of who were masked, who appeared on tape shot by Televisa, the Mexican TV giant. They refused.

When de los Santos accompanied the Wills to a meeting with Cana, she touted her investigation and promised them a copy of it. But she refused to allow the family to view Brad's Indymedia t-shirt and the two bullets taken from his body. She explained that they were under the control of Judge Barroso—the same judge who cut loose the cops.

**ON AN INTERNATIONAL** scale, there are larger geopolitics at work here. The US State Department has a certain conflict of interest in trying to push freshman Mexican president Felipe Calderon to collar Brad Will's killers. The crackdown in Oaxaca was all about a political deal between Calderon's PAN and Ruiz's PRI: save Ruiz's ass and the PRI would support the president's legislative package—indeed, the PRI's hun-

dred votes in the lower house of congress guarantees Felipe the two-thirds majority he needs to alter the Mexican constitution.

And at the top of Calderon's legislative agenda is opening up PEMEX—the nationalized petroleum corporation expropriated from Anglo and American owners in 1938 and a patriotic symbol of Mexico's national revolution—to private investment, a gambit that requires a constitutional amendment.

Since the expropriation and nationalization of Mexico's petroleum industry some seven decades ago, the US has been trying to take it back. "Transnational pressure to re-privatize PEMEX has been brutal," observed John Saxe Fernandez, a professor of strategic resource studies at Mexico's autonomous university (UNAM).

During the run-up to the hotly contested 2006 presidential elections, the two candidates debated the privatization of Mexico's national oil corporation before the American Chamber of Commerce in Mexico City. When left-ist Andres Manuel Lopez Obrador insisted he would never privatize what belonged to all Mexicans, the business suits stared in stony silence. Felipe Calderon's pledge to open PEMEX to private investment drew wild applause. Calderon was, of course, Washington's horse in the fraud-marred election.

In order to accommodate Washington, Calderon needs a two-thirds majority in the Mexican congress—and the once-ruling PRI's hundred votes in the lower house are crucial to guaranteeing constitutional amendment. "Without the PRI's votes PEMEX will not be privatized. That is why Calderon has granted Ulises Ruiz impunity," Professor Saxe Fernandez concluded.

Washington, whose interests in Mexico Garza represents, is eager to see PEMEX privatized, an opportunity for Exxon and Halliburton (now PEMEX's largest subcontractor) to walk off with a big chunk of the world's eighth largest oil company. Pushing President Calderon too hard to do justice for Brad Will could disaffect the PRI and put a kibosh on the deal.

It is not easy to imagine Brad Will as being a pawn in anyone's power game, but as the months tick by and the killing and the killers sink into the morass of memory, that is exactly what he is becoming. ▽

*John Ross has been the Mexico City correspondent for the San Francisco Bay Guardian for 22 years. He is the author of eight books on Mexican politics and has lectured extensively on Latin America on college campuses from Harvard to UC Berkeley.*

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- 2) The Way I Are  
feat. Kirk Hammett, D.O.E  
Timbaland
- 3) Umbrella  
Rihanna
- 4) Crazy B\*tch  
Buckcherry
- 5) Paralyzer  
Finger Eleven
- 6) Buy You A Drink  
(Shawty Snappin')  
T-Pain
- 7) Super Mario Bros.  
Super Mario Bros.
- 8) Don't Matter  
Akon
- 9) This Is Why I'm Hot  
MURDER
- 10) The Simpsons Theme  
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# DISPATCH

DARREN ZENKO  
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Wild and wide are my borders  
stem as Death is my sway

From my ruthless throne  
I have ruled alone  
for a million years and a day

Hugging my mighty treasure,  
Waiting for man to come

Til he swept like a turbid torrent  
And after him swept — the scum.

— Robert Service, "Law of the Yukon"

I felt sorry for James Grasdal last month. Time was, Edmonton's preeminent shop-window cartoonist could fill his July with grizzled, grinning old prospectors and their intransigent pack-mules, big piles of gleaming gold nuggets, saucy dance-hall girls and old-timey piano players. Sure, Klondike Days was well past its glory years, but those old icons must have been way more fun to paint than the defining image of Capital Ex, whatever it is.

Facts about Edmonton's role in the Klondike Gold Rush: while the Rush itself was a miserable episode of mass-hysterical desperation and greed that has since been eulogized as heroism, the route to the goldfields that involved staging out of Edmonton was particularly foolhardy and lethal. Local outfitters created a little gold rush of their own by promoting this merciless hell-trail and then gouging the suckers who bought their line. Odds were against any of these rubes returning to complain.

Okay, a questionable-at-best legacy around which to build a family fun-fair and fancy-dress pageant... but "questionable at best" is kind of Our Thing around here, so build it we did, mounted it onto our agricultural exhibition, and

got Klondike Days. People went for it in a big way—at its peak, K-Days was an annual, universal civic mania.

Shops filled their racks with Klondike costumery and were quickly emptied by men who wouldn't dream of being seen mid-July without top hat and sleeve garters to complement their bristling entry into the beard-growing contest, by women vying to out-bustle, out-lace and out-ostitch-feather each other on the Promenade, and by their excited daughters who got to play dress-up in one of three standardized roles. Only the luckiest girls from the most dubious families got to be Dance Hall Girls (you know, whores) in those pre-Bratz days; most young ladies had to settle for the more demure Laura Ingalls look. A very unlucky few got stuck in the unflattering cap and bloomers of Turn-of-the-Century Bathing Beauty.

It wouldn't be accurate to say the wheels of industry ground to a halt during Klondike Days; it's more like they were taken offline and lubricated. Today's Ex is a world of fenced-in fair-ground vice corals; Klondike Days was a citywide carnival of Establishment-approved pissups, with everyone from the Rotarians to the Knights of Columbus lading the punch. My dad and uncles used to attend something called the Chechako Breakfast, and I grew up with the legend of something called "Sluice Juice": I couldn't wait to grow up to join them in their bright-and-early boozing. Those half-cut K-Days handshakes and backslaps greased the gears of at least two boom/bust cycles.

AND THERE'S THE HEART of what Klondike Days means. I'll admit that for some time I was one of the historical-accuracy nerds who rolled their eyes at the Klondike theme, wincing at what I perceived as a desperate reach for relevance by biting another town's history. What I didn't get was how, in embracing the spirit of the Klondike, Edmonton was dealing through masquerade with its own reality, the reality of a city whose fortunes were and probably always

would be based on skimming a percentage from gold-rushes; on fleecing desperate, dreaming migrants; on getting in early and getting out before the bottom drops.

Now another Capital Ex has passed. There was a robot dinosaur show, and some of us got to see "Weird" Al Yankovic. Meanwhile, the spirit of the Klondike is alive: in boom-profiteering, tent cities in the heart of town, crime and vice, sored dreams, greedy speculation. We're a gambling, drinking, whoring town of panhandlers on the Promenade and cakewalkers listening for the music to stop.

We need Klondike Days back... and if we can't have Klondike Days, let's have a Klondike Underground. Let's don again the drag of old-timey folk, of the syphilitic Sourdoughs, the disillusioned doxies, the city's Founding Losers. Let's relive their legend and retransmit the lesson they learned the hard way: every boom busts. ♥

I don't wanna cause no fuss,  
but can I ride your talking bus

## TRANSIT

ROSS MOROZ / ross@vancouverweekly.com

A court ruling forcing the country's largest public transit system to announce every subway, streetcar and bus stop will likely have repercussions for every public transit operator in Canada.

Following a 2005 complaint by blind Toronto-based lawyer David Lepofsky, the Ontario Human Rights Tribunal ordered the Toronto Transit Commission to make announcements to subway passengers at every station. This month the ruling was extended to cover all of the city's transit operations, including busses, and Lepofsky and a number of legal experts believe the decision

sets a nationally applicable legal precedent.

"Blind people have the same need to know where they're getting off whether it's a bus in Toronto, or Montreal, or Calgary, or Regina," he told the Canadian Press.

Bus passengers here in Edmonton, however, will have to wait to see how Edmonton Transit will go about complying with the ruling.

"Edmonton Transit already does station announcements on all the trains, and bus operators already provide information to people with disabilities on a one-on-one basis," ETS communications officer Patricia Dixon told *Vue*. "We're looking at expanding the services we provide to all disabled passengers, but as far as details, I don't have any more specific information on changes yet." ♥

EXCUSE ME, SIR?



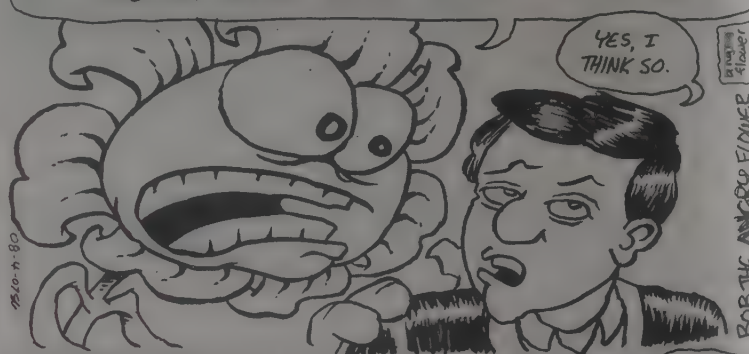
SIR? EXCUSE ME?



EXCUSE ME IF YOU COULD JUST ANSWER ONE QUESTION?



IS IT TRUE THAT "PAMPLEMOUSSE" IS FRENCH FOR "PINEAPPLE"?



YES, I THINK SO.

AND WOULD YOU ALSO AGREE THAT "PINEAPPLE" IS ENGLISH FOR "PAMPLEMOUSSE"?



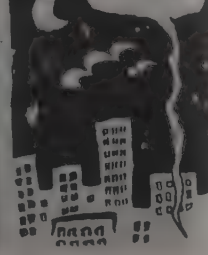
THAT WOULD FOLLOW, YES.

WELL, THEN?



NO, I... NO-

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# VUEWEEKLY

PRESENTS

# EDUCATION

## AUGUST 23, 2007

## Paying a hefty price for heavy fuel

### COMMENT DYER STRAIGHT

GWYNNE DYER

gwynne@vueweekly.com

Nine of the last 10 serious downturns in the world economy followed a spike in the price of oil, and we are heading for another spike, with oil back up near the peak of \$78.40 a barrel it reached almost exactly a year ago. A record number of options contracts are now being sold that entitle customers to buy oil in the future at \$100 a barrel. That tells you where the inside players think the price of oil is heading, since those options will only be of value if the price is actually above \$100 a barrel.

That is the price Goldman Sachs, the world's biggest brokerage house, predicted oil would reach by 2009. However, one big negative headline—further disruption of supplies from Nigeria or Iraq, say—and oil could be trading at over \$100 a barrel by next month. But the concern is not really about oil prices; it's about what more expensive oil will do to the world economy, and the professional optimists are still optimistic.

The spike at \$78.40 in July of 2006 didn't cause a recession, so why should this one? Indeed, why would even \$100 a barrel cause a global economic crisis, given that one hundred US dollars today is only worth about the same in most other currencies as \$78.40 was a year ago?

Oil sales are almost all denominated in US dollars, which are worth almost a third less in euros, pounds or yen than they were two years ago, so the countries of the Organisation of Petroleum Exporting Countries (OPEC), are not rolling in sudden wealth. The oil exporters spend most of their income in other currencies, so from their point of view the recent surge in the oil price only restores the purchasing power that they lost over the past two years due to the US dollar's slide.

More importantly, most of the big importers of oil in the industrialized world are not really paying much more for oil than they were two years ago. The rising price has been largely cancelled out by the fall in the value of the US dollar, so it's not really busting their budgets.

American consumers are feeling victimized, but they get little sympathy in the Middle Eastern countries that dominate OPEC, as most of these governments believe President Bush's invasion of Iraq has made their neighbourhood a far more dangerous place. OPEC is not going to pump more oil out of gratitude for American policies.

As for the steep fall in the value of the US dollar, that's what happens to your currency when you try to fight an expensive foreign war without raising taxes at home (see also: Richard Nixon, Vietnam, 1971). A price of \$76 a barrel will not cause world economic growth to stall—and even \$100 a barrel might not do so. But will it stop there?

**WHAT IS REALLY SIGNIFICANT** about the current surge in the price of oil is that it has not been driven by some apparently apocalyptic crisis like the Arab-Israeli war of 1973 or the Iranian revolution. (Neither event was actually all that apocalyptic, in retrospect, but the markets don't do long-term perspective.) We are three-quarters of the way to \$100 a barrel without a crisis, driven simply by stagnant production and soaring demand in the big Asian economies. We could get the rest of the way on a rumour, and the price rise would not necessarily stop there.

The truly significant change in the situation is the stagnation of supply, not the rise in demand. New oil fields are much smaller than discoveries in the previous generation (the last really big oil domain to be developed was the North Sea in the 1970s), and they tend to be in much more remote places.



The number of new deep-sea drilling rigs now under construction is almost equal to the total number that currently exist in the world (70, for those keeping score). When you have to look for new oil at depths of over 1500 m under the sea—or coax it out of the tar-sands of northern Alberta by equally expensive techniques—the era of plentiful cheap oil is definitely over.

OPEC is squeezing supply a bit to keep the price high, but its members are pumping close to capacity and only Saudi Arabia is putting in major new production capability. Non-OPEC oil output is predicted to stay flat for the next five years. It may not really be "peak oil" yet, but at the least we are seeing a lot of phenomena that mimic that time.

If the American mortgage crisis does not tumble the global economy into a recession, Asian demand will go on growing until the oil price does it. At \$100 a barrel if we're lucky—or via a detour through \$200 a barrel if Dick Cheney decides to attack Iran. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.



# Some folk-y food to enjoy your music to

ELLA JAMESON / ella@vancouver.com

Every year at the **Edmonton Folk Music Festival**, I drag myself out for the early morning tarp run and find myself still at the Festival well past my usual bedtime. It makes for long days. By the end of the weekend, I'm toast.

One of the benefits of spending all day sunning myself at the Folk Festival grounds is that I get to try food from a wide selection of vendors, some of whom have been supplying food to music-drunk festivalites for years.

## FOLK FEST

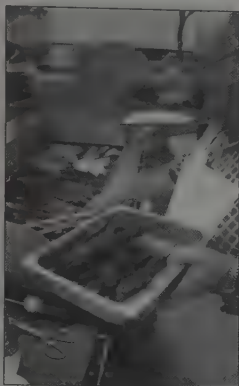
For example, Baba Rose takes pride in providing fine Ukrainian meals and has been doing most of Edmonton's major festivals for the past 12 years. That's a lot of perogies. Each one is handmade in the tradition of its Ukrainian ancestors. This year's menu will include cheese and potato perogies with or without onions, meatless cabbage rolls with or without tomato sauce, sausage rolls, kubassa and borscht. The borscht is made fresh daily according to their own secret recipe, which owner Randy Patrick holds close to his heart.

At the festival for the second year is the Homefire Grill, which boasts a fusion of contemporary Canadian and aboriginal cuisine. The Grill uses a selection of locally produced and organic foods wherever possible and this year will serve buffalo burgers with Saskatoon relish, a hearty bison stew, fresh mango and mint salad, as well as bannock with maple butter. General Manager Daryl Olson says the restaurant will be serving bison and cheddar smokies for the first time.

Last week, I stopped by Homefire Grill to pre-taste a fresh, flame-grilled buffalo burger before the festival began. I was thrilled to discover its tender, lean bison burger forsook the usual greasy carbon footprint on my tongue that is so common among

beef burgers. The Saskatoon relish added a surprising flare that set this burger apart from the crowd.

**TASTE OF INDIA WILL** serve its usual array of Indian delights, which



includes veggie samosas, beef and potato curry and the odiferous chicken bhunoa. Cooked in a pot nearly a full metre in diameter, its chicken bhunoa roasts over an open flame and attracts loyal customers from all corners of the Festival grounds. The smell is nearly as enticing as the flavour of this dish, which is served on rice with a side of chickpeas. Zesty and tender, this chicken is a must-try.

The charming Albert D'Amore of D'Amore's Deli will have his panini maker fired up for the Folk Festival. D'Amore makes the ever-popular Italian grill sandwich in addition to curly cactus-cut chips. I recently tried one of D'Amore's Italian paninis with onions and peppers: not only was it tasty, it was also far more than I could consume. The cactus fries were a bit oily, but I liked the dill dipping sauce that was offered alongside the dish.

As a special treat, D'Amore's also offers blueberry waffles with whipped cream this year.

**NOT ONLY DOES THE** Green Onion Cake booth sell some of the city's finest examples of this Edmonton festival standby, but it will also offer hand-rolled shrimp wraps as well. According to owners Mark and Gail Britton, their lettuce-and-carrot-filled shrimp rolls are hand-rolled every morning by a local Vietnamese woman. Served cold with a squirt of Hoisin sauce, they were a bit bland for my taste, but were certainly cool and refreshing. This family-run stand anticipates serving over 2000 orders of green onion cakes on each day of this weekend-long affair.

The Turkish Kabob House is also back for its second year at the Folk Festival. A fundraiser for the Turkish Canadian Youth Association, this group will serve everything from its very popular dolmas and spinach pies to some sinfully sweet desserts. Its kebabs are served with a salad of tomato, onion and parsley mixed with lemon juice, olive oil and sumac. I tried a generous helping of the baklava and fell in love with the sweet honey flavour before I could finish the first piece.

English-born Liz Bussiere and her mother, Kathy Gray, man the Fish and Chip stand. Serving freshly-cut fries and on-site battered fish, they'll expand their booth this year to include popcorn chicken.

If you'd like a tasty dessert, or are searching for a refreshing snack, consider a dish of Fantasia Italiana's fantastic gelato or perhaps some tiny donuts from Little O's.

I like to try a little of everything when I'm at the Folk Festival; treating myself to a weekend away from the rigors of cooking and packing food gives me more time to enjoy the music, more time to visit with my friends. Most importantly, it gives me more time to sleep before I have to be back for the next tarp run. ♥

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# Edified in the edible River Valley

JEREMY DERKSEN / [soowzone@vueweekly.com](mailto:soowzone@vueweekly.com)

Some people can name every tree, bush and bird they see; others can identify every spice in their food simply by taste. I've always envied those abilities. As I travel through the region, exploring the natural and the epicurean, I see and taste a lot of things I simply can't name. To remedy this, I set out on foot through the River Valley in search of knowledge and, of course, some great food.

A trek in the River Valley doesn't demand great endurance or skill. It's an easy activity to turn into a family affair: I brought along my mother, my wife and our infant son. Though not challenging, I planned for it to be edifying with stops at the Muttart Conservatory, Royal Alberta Museum and John Janzen Nature Centre, where I hoped to learn to recognize by name some of the things I see on my more ambitious travels.

First, though, came a surprise—the Evans cherry. Several blocks east of the River Valley on 101 Ave, an elderly man was tending his front yard. As we passed, I commented on the brilliant red cherries on his tree and he offered us a few. I knew some varieties of cherry grew here but had never sampled any. They were sour, but there was a subtle, bittersweet tang that I liked.

We followed 101 Ave to the trailhead at Forest Heights Park. It was early and the trees provided a shadowy canopy that retained the damp cool. A few mosquitoes droned around us as we descended to 98 Ave and crossed over to Cloverdale Park. In an hour we covered the three kilometres from our

east-end home to the Muttart.

We headed straight for the show pavilion. The theme until Sep 9 is "Prairie Pleasures," and my intent was to learn more about our native flora. Inside the pyramid, we were surprised to find so much colour in a prairie exhibit—bright pink dahlias and Asiatic lilies alongside sprigs of Iresine Blazing

## HAND TRAIL MIX

Red (a knobbly-leaved, purplish ground cover)—but more familiar species were also present, like the millet arranged around a mini-grain elevator while an iconic buffalo statue stood watch.

MILDLY HUNGRY, we stopped at the Valley Café to fuel up. Both prices and food (lighter fare such as sandwiches, soups and desserts) were reasonable, and dining under the small glass pyramid is a novelty in itself. We shared spring rolls, cauliflower soup, a croissant and a Nestea for \$9.25.

From the Muttart, we split up. My posse took the car to the Royal Alberta while I continued on the trails. The total distance from Forest Heights Park to the John Janzen is about 15 kilometres, and since the Muttart didn't open until 11 am on weekends and we still had to make a stop at the museum, I had to make good time.

The midday heat was already sweltering. I set out at a brisk pace toward Queen Elizabeth Park, but soon noticed my Merrill Dayhikers chafing my heels. I'd carelessly worn short athletic socks that didn't come up above my shoes



and was getting blisters. Just then, I saw a man with a very crooked leg walking with two young kids. The strain of walking showed on his face, putting perspective on my blisters and the heat.

I continued on to the Kinsmen Park, passing a mysterious, statue-less pedestal at the John Walter House. From the Kinsmen, I ran to Emily Murphy Park, then crossed the Groat Road bridge and on to Victoria Park. Directly beneath Government House, I climbed a steep dirt trail up the hill. Halfway up, there was a guy sunbathing nude on a blanket, hidden

from the park below. To each his own, I figured, and continued on.

I arrived at the Royal Alberta Museum just after 1 pm—seven kilometres in an hour and a half. Before going in, I soaked my worn feet in the fountain.

THE NEWLY RENOVATED Museum Café teemed with families, but the atmosphere was relaxed and elegant, with lilac walls, bamboo dividers and black trim. We ordered a cross-section from the menu: spinach filo (\$4.99), potato

## FOOD NEWS! DISH WEEKLY

### OH NO, TESORO

There was a little misunderstanding in our Tesoro Caffè review last week. Our reviewer misunderstood the chef when he said that he made the gelatos himself, mixing the fresh ingredients with ice. This was clarified by the owners of the Caffè, who declared that they obtain their gelato from a local supplier. We offer our sincere apologies to the chef, Tesoro and the local supplier for our error.

### PINOT TIME LIKE THE PRESENT

Investigate the ancestral grape, Pinot Noir, which is very volatile and genetically unstable, and has therefore evolved into many variations over the centuries. Join deVine Wines and taste Champagne (Pinot Noir and Pinot Meunier), Pinots Blanc, Bianco, and Gris/Grigio, as well as the South African "Pinotage." \$40 a seat on Thu, Aug 16 at 7 pm. Visit [devinewines.ca](http://devinewines.ca) or join its Facebook group for updates.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email [dish@vueweekly.com](mailto:dish@vueweekly.com) or fax 426.2889.

CONTINUES ON PAGE 17

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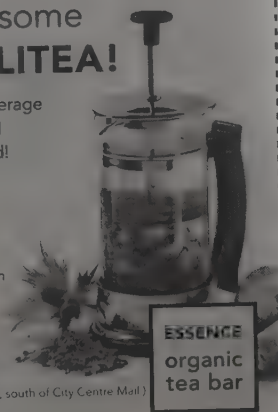
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salad (\$5.99), a veggie burger (\$6.99), onion rings (\$2.50) and two soups (\$4.99 each) from the specials menu—spicy spinach and coconut cream, and toasted red pepper and zucchini. Noticing pre-made sandwiches by Zenari's, I wondered whether other menu items bore their stamp.

The spinach soup was the highlight, with a creamy consistency and spices that prickled the tongue. The potato salad was also creamy with strong dill accents, and the veggie burger was toasty with hints of bean, corn and soy. The portions were so generous we couldn't manage to finish, leaving all three of us well satisfied for under \$30.

To walk off our feast, we took in the Galen Rowell retrospective (running until Sep 3). The National Geographic photographer's pictures captured the beauty of some of the world's most spectacular mountain landscapes. When I saw the vivid colours in his prints, it was hard to believe that, while he used different light filters to enhance colour, Rowell reportedly never digitally doctored his images.

Rowell died in a plane crash in 2002, leaving a collection that spans North and South America, the South Pole and Asia. He was also a climber, and his photographs amaze for one of two reasons, depending on the image.

In nature shots, it's the scenic splendour; in his climbing pics, it's his athletic ability and unfathomable camera angles. While we didn't learn any more about Edmonton's wilderness etymology, the show reminded us how much we have to appreciate nearby—a psychedelic, flowery meadow in the Valley of Ten Peaks near Lake Louise graces one wall of the exhibit. Despite my ambition to stay on foot, we were running out of time to get to the John Janzen, so I reluctantly got in the car.

**THOUGH I DIDN'T STAY** outdoors for the entire journey, I was glad to reach the Janzen Centre in time. An interpreter led a small group through the leafy

useful weeds, edible plants and berries. Some were obvious, like saskatoons, but others were astounding.

For instance, when cactails are green in the spring, you can cook and eat them like corn on the cob. Fireweed, dandelion leaves and blue flax might make a nice salad, but don't try the red dogwood and avoid white berries. You can also make tea out of several weed varieties (one of which, the pineapple weed, commonly grows in sidewalk cracks). Edmonton also boasts a type of filbert, or bush nut, known as the beaked hazelnut. Though they weren't ripe yet, I can't wait to taste them later in the season. Other plants worked as diuretics, poultices and pot scrubbers.

This kind of resourcefulness is exactly the kind of knowledge that makes a person a better survivalist. At the very least, nature trivia, the ability to identify tasty backwoods appetizers and an appreciation of mountain art will make you a popular hiking or dining companion. **v**

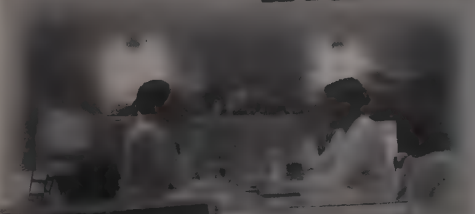
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# Taking in some sous-blime Fare

MEET THE GO-TO GUY WHO PREPARES YOUR BLUE PLATE

TANIS McLEOD / [tanis@vuuweekly.com](mailto:tanis@vuuweekly.com)

The quiet time after the Blue Plate Diner's lunch rush finds Duane Hicks contemplating the evening's specials. As the chef in charge of night operations, it is Hicks's responsibility to create feature dishes that complement the restaurant's regular fare. He openly admits to hogging the job simply because he likes it that much.

Although Hicks can request any ingredient he wants, the fun comes from creating a dish out of an item the owner has purchased on a whim. He once made a Middle Eastern barbecue sauce from pomegranate molasses, mint, lemon, cinnamon and allspice. "We served it over Fred Flintstone-size ribs," explains Hicks. "It was incredibly eye-catching."

The restaurant's atmosphere encourages experimentation. This funky, bright space in Edmonton's warehouse district is right in the middle of the trendy new downtown market. Hicks has been at the Blue Plate since it opened and enjoys the freedom the 70-seat restaurant gives him to "muck around." Customers have responded enthusiastically to his culinary sense of adventure: the dishes he considers doubtful will often sell out.

Many of Hicks's specials have become permanent features on the menu: the snapper, the chili garlic stir fry and the artichoke hearts with goat cheese and chili peppers. One special that's been offered a number of times is the filet of salmon in saffron rice with tomato relish. Look for its yummy balance of tart lemon against subtle earthy saffron on the Blue Plate Diner's new menu, coming in about three weeks.

## DISH | SOUS CHEFS

THE DINER HAS A LARGE vegan clientele and Hicks caters to this group by offering many of the specials with a vegan option. He's especially proud of his vegan nut loaf. This dish was a challenge—you try finding an effective replacement for eggs!—but with time and creativity, he was able to create a loaf that was both tempting and tasty. "I like the challenge of cooking vegan," Hicks explains. "Being cre-

to cook good food. For example, Knight has helped him achieve a better understanding of the seasons and why a vegetable might taste full of flavour one month and bland the next.

Hicks makes a point of learning from everyone he works with. At the age of 16, he washed dishes at a Whyte Avenue café where he watched the cooks. He decided he'd rather be cooking. He nagged the cooks until they taught him enough to start. It was only then that he realized cooking is twice as much work as washing dishes. After that, he moved from restaurant to restaurant, always learning something new.

"I would choose restaurants I liked to eat at," he says, "and weasel my way into cooking there. No one's fired me yet."

A GRIN LIGHTS UP his angular features as he makes a joke at his own expense. Knight describes Hicks as ultra-talented and very, very experienced.

Hicks's philosophy of moving outside his comfort zone doesn't extend to owning his own restaurant, though. He says he's terrified of failure. He's seen too many places go under, despite the talent involved.

"It's counter-intuitive," he comments. "You should succeed: you've got the skills, and you're pouring your heart and soul into the place. But there are just no guarantees."

Practically speaking, the hours an owner puts in are long and inevitably take their toll. Hicks and his girlfriend are expecting their first child this fall and he would much rather be devoted to his family than to a business. "Although," he adds, "my girlfriend thinks I should be famous." ▽



ative is more difficult when there's no meat. A good cut of steak can be inspiring, but it's harder to be inspired by lentil paste."

Hicks is currently mucking around in Middle East cuisine. Although Hicks jokes that he likes creating dishes servers can't pronounce, he truly believes that a person should always work outside his comfort zone. "It fires you up, motivates you," he explains.

Head chef Ken Knight has been a source of inspiration for Hicks. "He has an encyclopedic knowledge of food," Hicks reports. He tries to use that knowledge to improve his ability

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# Barcaly's Crash Pad aims to bring the party to the art gallery

DARREN ZENKO / [darren@vueweekly.com](mailto:darren@vueweekly.com)

"I'm all about just making stuff and partying," says curator Sheri Barcaly of the impulse behind Make It Not Suck, her series of guerrilla group art bombings that turned two downtown construction sites into sidewalk galleries and netted her an invitation to curate the **Edmonton Crash Pad** show opening at Latitude 53 this weekend. "I'm sorry if that got tied into the art scene and sort of made it something else."

The Make It Not Suck concept was simple: divide up the wallspace presented by the (industrial/ugly/sucky) plywood hoardings surrounding condo/commercial developments, parcel it out over the web to interested artists on a first-dibs basis, mount the work under the cover of a tumbleweed-street Sunday morning, and see what happens.

On a visual level, what happened was what you'd expect from an unjuried, uncurated open show: an eclectic, multimedia field ranging from amateurish to slick, whimsical to serious, slapdash to meticulous. On a community level, what happened was something less common: genuine controversy, a little teapot tempest for the Edmonton scene. In message boards, letters pages and cocktail conversations opinions were staked out roughly within a wide, low triangle having "Fuck yeah, DIY!" and "Unschooling amateur punks!" on opposite ends of the long side, with the "Tsk! That's just vandalism!" drones hovering irrelevantly above.

**FOR LATITUDE 53** Executive Director Todd Janes, encouraging and elaborating this discussion by bringing it within the significant walls of the gallery was a perfect fit with Latitude's mission.

"Some of the comments people have made and things that have been written about Make It Not Suck devalue that artistic process," he says. "They slighted the work, they didn't think it was real, and I thought it was important to have a show that faced those kinds of comments head-on."

"Sheri has lots of interesting and

timely things to say about what it means to be an artist and a cultural producer living in the city," Janes continues, "and I think that's really important, because Edmonton is now the 'Cultural Capital of Canada.' For

**PREVIEW**

FRI. AUG 10 - SAT. SEP 8  
OPENING RECEPTION FRI. AUG 10 (8 PM: BRING A DISH FOR THE POTLUCK)  
**EDMONTON CRASH PAD**  
FEATURING ASHLEY ANDEL, SHERI BARCALY, KAREN CHOW, FISH GRUKOWSKY, ANDREA PINHEIRO, TRAVIS SARGENT, AMELIA SCHULTZ-MCPHERSON, JOSH STYLES, ARON TAYLOR, GILLIAN WILLIAMS, WILL ZIMMERMAN AND MORE

me, and I think for Latitude, it's important to figure out what that means to artists.

"We're living in a time where Edmonton is going through a boom, but what does that mean for everyone? The cost of doing business, the cost of living is becoming more expensive. Do artists really benefit from that? What is the culture of Edmonton when it comes to artists? Artists are leaving this city; there's a cultural drain in the 2007 Cultural Capital of Canada, and we're not even acknowledging that."

Edmonton Crash Pad aims to be that missing acknowledgement, bringing ten-plus artists from the Make It Not Suck cadre together in a group gallery show that retains much of the mechanics of the original punk project—the uniform 8-by-10 parcels, the short concept-to-completion turnaround time, the eclecticism in styles and media ranging from collage to 3D photography—while dealing explicitly with the themes implied in the act of nailing pictures to condo-construction barricades. Set-decorated with comics and old gig posters, sparsely furnished with ratty hand-me downs, catered pot-luck style—"I wanted everybody to eat well and have a good time, to do it up properly, and the only way to do that is if everybody brings food," says Barcaly—Edmonton Crash Pad is a fun-house vision of artlife on the edges.

"You're going to see high graphic, almost comic book-style visions of Edmonton," says Barcaly. "A lot of it



has to do with real estate and that kind of thing, because that's what's on people's minds. For a long time I was couch-surfing, so I decided that would be part of the theme. I basically said, 'I'm going to furnish this place'—it won't be completely furnished, but there'll be an area in the middle with some furniture, and this gross mattress—and I want it to seem like you're crashing in some empty room and reflecting on Edmonton."

"These artists are talking about what it's like to live and work here, in

Edmonton, right now," says Janes. "[Edmonton Crash Pad] is also a discussion or an acknowledgement of different socioeconomic classes: it talks about privilege. It also talks about What Is Art and What Isn't, and while that's not a discussion I'm interested in, a lot of people are."


**ANOTHER OF THOSE** who aren't much interested in that discussion is Barcaly, herself.

"I'm kind of surprised at all the dialogue that's come up, the angry letters

and things like that," she says. "I know this sounds like a cop-out, but I don't think it should be taken seriously."

"For me, it's more that I know people who make things that I really like, that make the world a more interesting place, and that they maybe wouldn't do if they didn't have someone saying 'Hey, I'm doing this thing'."

"I know that for other people there's a lot more to it than that, but for me it's just a really fun and cool thing to do on its own. I just want it to be this giant party." ♥



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## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave. (482-7854) • Open Tue-Sat 10am-5pm • **NEW WORKS** Artworks by gallery artists: Ernestine Taheri, Karen Yurkovich, Greg Edmondson, Gordon Harper, Danielle Lemieux, Ken Wallace, Scott Pieser, and Mikkel Temo Greko • Continues through August

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St. (488-9511) • Open Mon-Fri 10am-5pm (closed all hols) • **Feature Gallery: MAKING ALBERTA HOME** Home furnishings and accessories; until Oct. 6 • **Discovery Gallery: TO CHINA WITH LOVE** New sculptural ceramic works by Diane Sullivan; until Sept. 8

**ART GALLERY OF ALBERTA** Enterprise Square, 100, 10230 Jasper Ave. • Open Mon-Fri 10am-5pm, Sat 10am-6pm (4-6pm free admission) Sat-Sun 11am-5pm • Drop-In Tours: Sat and Sun (12:30, 1:30, 2:30 and 3:30pm) • **CAPITAL MODERN, EDMONTON ARCHITECTURE AND URBAN DESIGN, 1940-1969** until Aug. 28 • **THE 2007 ALBERTA BIENNIAL OF CONTEMPORARY ART—LIVING UTOPIA AND DISASTER** Artworks by 22 artists; until Sept. 9

**ART MODE GALLERY** 12220 Jasper Ave. (453-1555) • **NUBILITY AND POWER** Paintings by Jennifer Mack • until Aug. 17

**ASIS CAFÉ** 10349 Jasper Ave. (990-0031) • Acrylic paintings by Rodrigo Lopez • until Sept. 31

**BARBARAN LISA KEMMETT ARCHITECTURE** (943-4222) (488-3700) • Open Mon-Fri 8am-5pm • Photographs by Mark Morris • until Sept. 7

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave. • Mon-Fri 10am-6pm; Sat 10am-5pm • Mixed media works by Jane Ash Photos; acrylics and mixed media by Daniele Petit; photos by Kathleen Gook; members' artworks

**CONCORDIA LIBRARY GALLERY** 7128 Ada Boulevard (479-9338) • Open Mon-Fri 8am-5pm • Black-and-white photos of Alberta by Leon Sternbach • until Sept. 7

**EXTENSION CENTRE GALLERY** 2nd Fl, University Extension Centre, 8303-112 St. (492-0166) • Open Mon-Thru 8:30am-6pm; Fri 8:30am-4:30pm; Sat 9am-5pm • **RED SHOES OF DESIRE** Gordana Zivkovic, Vesna Djuric, Marko Zivkovic, Christopher Fletcher present a multi-media installation exploring marks of the 1999 Belgrade bombing; **ART UNDER SIEGE** AND **NUD STUDIES** Gordana Zivkovic; until Aug. 15; closing reception Aug. 15 (5-8pm)

**FAB GALLERY** Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave. (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **AGAINST THE GRAIN** Kelly Johnner, master of fine arts in sculpture; **OF NIGHT AND LIGHT** AND **HALF LIGHT** Monica Price, master of fine arts in printmaking; until Aug. 18 • Chasing Form, Cesar Alvarez's final visual presentation for the degree of Master of Fine Arts in Sculpture, Outdoors exhibition, U of A Campus, South of Rutherford Library, 89 Ave, 112 St; extended to Sept. 15

**FRINGE GALLERY** 10516 Whyte Ave. (432-0240) **ART WALK 2007** Mixed media • Through August

**GALLERY AT MILNER—STANLEY A. MILNER LIBRARY** Main Fl, Sir Winston Churchill Sq (496-7200) • Open Mon-Fri 8am-5pm; Sat 9am-5pm; Sun 1-5pm • **THE SHOWGIRLS** Five artworks by Dawna Day Harrish, Marie Fiddes, Cathy Tomm, and Sharon Wallis Rubulak; Aug. 30 • **Edmonton Room** • Open Mon-Fri • **LUCENT**: A survey of contemporary Canadian glass; curators: Tina Oldknow, Norman Faulkner, Carole Pilon; Works Festival exhibit held over until Aug. 24

**HARCOURT HOUSE** 10215-112 St. (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **Main Gallery: H2** Toni Harkenscheidt's photographs resemble artificial scenes from model train sets or an idealized view blurring reality and fiction; until Aug. 25 • **Front Room: ACTS OF DEVOTION** Art by Tammy Saltz; until Aug. 25

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave. (433-5282) • Open Mon-Fri 8am-4pm • **THROUGH MY EYES**: Edmonton artist Josie Stephuk's renditions of Alberta scenery, folklore, flora and architecture; until Aug. 30

**KEELER GALLERY (NORTH)** 1817-90 St. (479-8424) Open Tue-Fri 9am-5pm; Sat 9am-5pm • **Scenographs** by Norval Morrisseau and Jackson Burdette, prints by Todd, paintings by Cindy Revel, wall art by Raymond Chow • **(SOUTH)** 771-185 St. (465-6171) • Open Mon-Fri 9am-5pm; Sat 10am-5pm • Art by Shirley Thomas, Eydne Markstad Buchanan. Scenographs of Edmonton buildings by George Webber, pottery by Jim Speers

**LATITUDE 53 GALLERY** 10248-106 St. (423-5353) • Latitude Summer Rooftop Series: hosted by a range of local "celebrity" DJs and hosts; rooftop patio every Thu until Aug. 16 (5-9pm)

**McMULLEN GALLERY** U of A Hospital, 8440-112 St. (407-7152) • Open Mon-Fri 10am-6pm; Sat-Sun 1-8pm • **ALL DAY/EVERYDAY**: Displaying the everyday gestures of the human experience; until Oct. 14 • **FOUR OUTSIDE VIEWS**: Landscape paintings by Pam Whitten, Adeline Rockett, Sophia Podryla • **Shaw, Donna Mills**; until Sept. 30

**MOOPAC 5411-51 St.** Story Plain (963-2777) • Open Mon-Sat 10am-6pm; Sun 10am-5:30pm • **Scenographs by Roy Mills**; until Aug. 23 • **The Dining Room Gallery**: Elise Holt paintings; until Sept. 20

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne St., St. Albert (459-1528) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SISTER EXHIBITS** Two stories of the women's religious orders that helped shape Western Canada • until Sept. 9

**MUTART CONSERVATORY** 9626-36A St. • **ELEMENTAL: WATER EARTH FIRE AIR** Art by members of the Sculptors' Association of Alberta • until Sept. 30

**NINA HAGOBY CENTRE FOR THE ARTS** 9704-111 Ave. (474-7511) • Summer Art Cafes: local artists in solo and group exhibits to create a café experience in the Stollery Gallery • Through August

**PETER ROBERTSON GALLERY** 10183-112 St. (452-0286) • Open Tue-Sat 10am-5:30pm • **TUFF**: Artworks by emerging artists • until Aug. 11

**PICTURE THIS GALLERY** 959 Ordz Rd, Sherwood Park (467-3038) • Soapstone sculptures by Vance Theoret, encapsulated watercolors by Thomas Love, acrylic paintings by Yuan Cheng Bi, landscapes by Peter Jacobs, no covers by Maxwell Ninnick, acrylic painting by Keri Burnett, small wildlife watercolors by Wes and Rachelle Siegrist • until Aug. 31

**PORTAL GALLERY** 9414-91 St. (702-7522) • Open Tue-Fri 2-8pm; Sat 12-7pm • Vivian Bennett Exhibition of new works; Aug. 11-Sept. 11; opening night reception Aug. 11 (6-10pm)

**PROFILES PUBLIC ART GALLERY** 19 Fern Street, St. Albert (460-4310) • Open Tue-Sat 10am-5pm, (Sun 10am-6pm) • **ROOTS** Sheri Chaba, Brenda Kim Christensen, Erin Schwab; until Sept. 1

**PROVINCIAL ARCHIVES** 8555 Roper Rd (427-5500) • Open Mon-Sat 9am-4:30pm; Wed 4:30-9pm • **IMPERIAL NATURE'S ACCESS: HARMONY: THE BOTANICAL LANTERN SLIDES OF WILLIAM COPELAND** MCCALLA: Hand-coloured glass lantern slides of flowers and plants by William Copeland, 1914-1938 • until Sept. 1

**ROYAL ALBERTA MUSEUM** 12845-102 Ave. (453-9100) • Open daily 9-5pm • **SMALL WONDER: THE MINISCULE MAGNIFIED**: View images of the micro world of mosses, insects, small shells and seeds; until Sept. 3 • **STORIES FROM THE SOUTHEAST COLLECTION: A 150-YEAR JOURNEY**: First Nations and Metis artifacts (1859-60); until Sept. 3 • **COOL AND COLLECTED**: See the unseen from the Museum's collections; until Sept. 3 • **GALEN ROWELL—A RETROSPECTIVE**: Landscape photographs; until Sept. 3

**SCOTT GALLERY** 10411-124 St. (488-3619) • Open Tue-Sat 10am-5pm • Phyllis Anderson's still lifes and landscapes, and David Mitchell's jade sculptures. Also featuring opaline silver prints by Tom Wilcock and still-life paintings by Jacqueline Stethelin; until Aug. 21

**SNAP GALLERY** 10209-97 St. (423-1492) • Open Tue-Sat 12-5pm • **Main Gallery: RING AROUND THE ROSIE** Marilee Salvo: Print works that deal with autobiography, feminist ideals and abstraction; until Sept. 1 • **Studio Gallery: IN THE GATHERING LIGHT** Michelle LaVoie. In the Gathering Light is a series of images that use technology to talk about technology and how it acts as a filter for our perceptions; until Sept. 1

**THE STRATHCONA COUNTY MUSEUM AND ARCHIVES** 313 Ash St, Sherwood Park (457-8189) • Open Mon-Fri 10am-4pm; weekends by appointment/pre-booked tour • **SPORTS FROM THE PAST**: Featuring sports equipment, photographs and collectibles from the early 1900s to the late 1980s; until September; \$3

**THE STUDIO GALLERY** 11 Pennon Street, St. Albert (460-5933) • Open: Thu 12-5pm, Fri 10am-5pm, Sat 10am-5pm or by appointment • **THE WORLD**

**ALBUMS** George Kuback's sketches; until Sept. 4  
**ALBUMS** Open Tue-Fri 9am-5pm; Sat 9am-5pm  
**TEUS WORLD OF SCIENCE** 11211-142 St. (452-9100) • **LOST WORLDS**: Exhibition from dinosaurs to ancient civilizations • until Sept. 3  
**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St. (421-1731) • **ALBERTA WIDE 2007**: Sixth annual exhibition from Alberta Community Art Clubs Association members provincewide • until Aug. 28  
**WEST END GALLERY** 12308 Jasper Ave. (468-4892) • Open: Tue-Sat 10am-5pm • **CANADIAN LANDSCAPES**: Scott Macleod, Guy Roy, Bev Rodin, Bill Webb, Robert Genn • until Sept. 20

## THEATRE

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**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St. (483-9999) • Open nightly Mon, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Hit or Miss Mondays; Tue alternative comedy night; Wed local talent • Tommy Savitt; until Aug. 5 • Deborah Digiovanni; until Aug. 12 • Lou Eisen, Sean Thompson, and Mike Patterson; Aug. 15-19

**CROWN AND ANCHOR PUB** 15277 Castledowns Rd (472-7656) • Ha-Ha-Off comedy with host Kathleen MacGae featuring Andrew Iwanik • Every Thu (9pm) • no cover

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**RIVERSIDE BAR AND GRILL** 387 St. Albert Rd. (460-1122) • Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara Ward and the Turning Circle (8-10pm) • No cover

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Open Wed-Thru 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night: \$10 • Wed Crash and Burn featuring Kerry Ungar • Kerry Ungar, Sean Lecomber and Paul Sween; until Aug. 11

## THEATRE

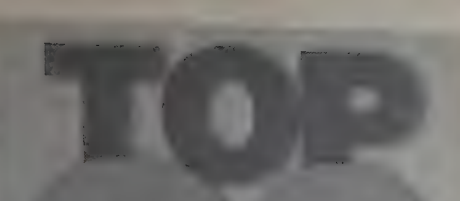
**COMEDY TWENTIETH CENTURY TO MAKE YOU SMILE** Mayfield Dinner Theatre, Mayfield Inn, 16515-109 Ave. (483-4051) • Compled and written by Jim Brewer, with parodies of well known Broadway hits to original comedy songs, this show pokes gentle fun at all aspects of our lives • until Aug. 26

**EDMONTON INTERNATIONAL FRINGE THEATRE FESTIVAL** Various venues, Old Strathcona www.fringetheatrefestival.com (440-9000) • The continent's largest fringe festival will feature more than 130 unjuried and uncensored shows from around the world, an entertaining street scene, a plethora of food vendors, and craftwork by local artisans • Aug. 16-26

**KAREK NUTTEN, SCHUMDREIS, THE LAST WILL AND TESTAMENT OF HICK AND MAC** MAUS: Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424) • Comedy by Scott and Nancy Cranwell. After years of indulging a cantankerous and eccentric old billionaire, the time has finally come to find out who sucked up enough to become the rightful heir to the family fortune • until Aug. 12

**THE SPOCKY MODERN MILITARY** by One Francophone, 8627 91 St • The story of a young girl who comes to New York City in search of a new life for herself. This musical takes place right at the height of the Jazz Age, when women were entering the workforce and rewriting the rules of love and social behavior • Aug. 15-18, 8pm (Aug. 18, 2pm) • Tickets \$10 general, \$6 children 12 and under at TIX on the Square.

**29 Jubilations Dinner Theatre**, 8882-170 St, WEM (484-2424) • Special Agent Jack Bauer always gets his man, or in this case, women in this comedy. Set on the new "Security Agency Air Cruise" Jack must deliver his beautiful, dangerous prisoner, but first must survive each 25-minute fight with a few surprise passengers! • Aug. 17-Oct. 28



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5. Tegan & Sara – The Con (maple)
6. St. Vincent – Mary Me (beggars)
7. Yeah Yeah Yeahs – Is It (dress up)
8. Joan Armatrading – Into The Blues (429)
9. Spoon – GaGaGaGaGa (merge)
10. The White Stripes – Icky Thump (wamer)
11. Wilco – Sky Blue Sky (nonesuch)
12. Peter Case – Let Us Now Praise Sledge John (yep roc)
13. Wumpscut – Body Census (metropolis)
14. Feist – The Reminder (arts & crafts)
15. Municipal Waste – The Art Of Parting (earache)
16. Common – Finding Forever (Geffen)
17. Emily Haines & The Soft Skeletons – What Is Free To A Good Home (last gang)
18. Nile – Ithyphallic (nuclear blast)
19. Ryan Adams – Easy Tiger (lost highway)
20. Mavis Staples – We'll Never Turn Back (ariti)
21. The National – Boxer (4ad)
22. Carolyn Kar – Nothing Is Free (mimt)
23. Ween – The Friends EP (chocodog)
24. Against Me! – New Wave (reprise)
25. Bjork – Volta (atlantic)
26. Rufus Wainwright – Release The Stars (geffen)
27. Amy Winehouse – Back To Black (universal)
28. Mark Olson – The Salvation Blues (universal)
29. Arcade Fire – Neon Bible (merge)
30. Lucinda Williams – West (lost highway)

## PEGI YOUNG PEGI YOUNG

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# Draw-a-thon gets artists out of their studios for a celebration of creation

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With shoulders hunched over row after row, breaking every so often to stretch their necks and take in some neighbourly banter, the diverse crowd at the third annual *Draw-a-thon* inside Latitude 53 Gallery was certainly an industrious bunch.

As an observer for a brief part of the evening, the atmosphere lay somewhere between the unwavering buzz of a group meditation and the innocent joviality of a kindergarten art class. The basic need to draw, the desire to emote and render a thought coupled with intention, accumulated into a subtle frenzy of pure creation.

The air of sincerity and lack of ego surrounding everyone, fully absorbed inside their activity, was made even more exceptional by its location inside of a gallery setting. Usually a house for presentation rather than creation, the act of creating from inside of a gallery versus a studio carries a certain weight of subversion.

Todd Janes, Executive Director for Latitude 53, suggests that the *Draw-a-thon*'s success is partly due to its disruption of the "white cube" mantra.

"The idea of the four white walls, that if you put things inside them it then legitimizes the works in some way, is pretty standard," he explains. "But here, we're co-opting the space in a different way that's collaborative and harmonious."

Tim Rechner, the head organizer of this year's *Draw-a-thon*, would agree.

"It would be different if it was set somewhere else," he says after eight bleary-eyed hours of drawing. "I'm not

sure why exactly at this moment, but the atmosphere would change for sure."

The momentum of the *Draw-a-thon* in fact changes two to three times throughout the course of the day and night, rather than maintaining one sustained vibe through the ongoing art party, but for those very few who stay for the long haul, the notion of endurance took on a whole new meaning.

Slumped over in corners and doey-eyed from intense concentration, not everyone was as prepared for a *Draw-a-thon* as

ize in. Their focus is admirable, as even after the band began and the gallery became both uncomfortably warm and loud, most kept their heads down and continued working away.

The act of creating is often a lonely process, partly due to a necessity of concentration, and partly imposed by a general lack of celebrating the craft. The finished product is all that is usually heralded as art, yet the physical labour of art is where the tangible glow lies.

Bringing together a group of like-minded individuals doing similar things, but often doing them in solitude, the joy was in the shared and sustained acknowledgment that the work in art, without necessarily producing an end product, is an ongoing force alive and strong in everyone.

### ART ON THE ROAM

Sheri Barclay transports her street-lived *Make It Not Suck* curation into the gallery space of Latitude 53. Opening reception on Fri, Aug 10 from 9 pm on. Part of Latitude's DIY month, Craig Talbot and Tim Rechner will be in Latitude's ProjEx space for a live col-

laboration of a true "work-in-progress." Both exhibits runs through Sep 8, 2007.

Vivian Bennett holds a solo exhibit at The Portal Art Gallery starting Sat, Aug 11 through until Tue, Sep 11. Bennett is the second artist of back-to-back solo shows for the new commercial gallery. Opening reception on Sat, Aug 11 from 6 - 10 pm at the Portal Art Gallery (300, 9414-91st). ♡

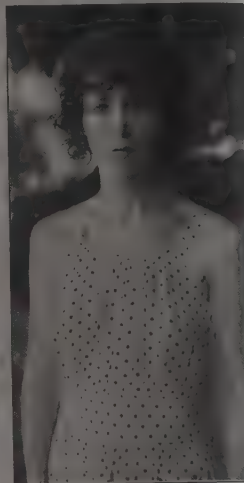
Vue's Amy Fung is also the author of *prairieartists.com*.

# No One Belongs Here more than Miranda July

Do the 16 stories comprising Miranda July's *No One Belongs Here More Than You* (Scribner, \$27.99) as a whole actually shift gradually from merely quirkily disorienting, often hermetic encapsulations of modern life to something unexpectedly rich in mystery and emotionally resonant, or does it just feel that way as you go along? Let me put this in simpler terms: are they actually arranged to just get better and better, or is this some effect that the individual stories accumulate?

Though the former theory proposes a seductive design of compilation that I'm confident July is more than capable of

"The dark shape wept in the incredibly sad way that only air can cry, and I had tremendous empathy, but only for myself. I was pretty sure the relationship was committing crimes against my brand-new feminism, and underneath that was a determined curiosity about this thing called cock. The shape did the only thing it could do: it promised to come to me in human form. It would be a man named Steve."



BOOKS  
**HOPSCOTCH**  
DUSTY KHAN  
hopscoatch@vuwweekly.com

executing, I strongly suspect the latter conclusion to be closer to the truth. The reason being that within nearly every story we can trace a sort of self-contained arc of transmutation; again and again, through a diverse series of channels, an individual's secrets, desires and fantasies manifest into opportunities for some strange sort of communion, or at the very least self-actualization.

For all the goofy or humiliating psychological attributes she supplies them with—one character is actively obsessed with the dream image of a Royal Family member nuzzling her ass—July seems to genuinely love her characters, to positively caress them with her fascination. Above all, she seems to consider them heroes. They strive for connection despite the fact that few others they encounter seem to match their passion. "Some people need a red carpet rolled out in front of them in order to walk forward into friendship," says the heroine of "Ten True Things." By allowing her almost uniformly lonely, sexually fixated characters to take risks in a world that continually rewards conformity, July's stories put forth an optimism of the queerest sort.

*No One Belongs Here More Than You* is very much akin to July's celebrated feature film *Me and You and Everyone We Know* in its weird brand of emotional generosity and driving interest in the dynamics of human connection. The advantage that July gains in this form, however, is a greater concentration on intimate portraiture. Her talent with voice, while admittedly enough to allow us, in any of the book's lengthier explorations, to burrow deeply into each character and their internal dilemma.

ONE OF THE STORIES that simultaneously feels especially inventive and emotionally pointed is "Making Love in 2003," which, amusingly, takes its title from a non-existent needlepoint pillow in the living room of a famous author. In it, we're told of a young woman's pubescent sexual relationship with a shadow. That's right—a shadow. The moment when she decides that a formless lover must finally be transmuted into something tangible and touchable is striking and maybe even touching:

Her Steve, when he eventually arrives, does so in the form of a 14-year-old autistic boy whom she's teaching. I'll attempt neither a description nor a moral justification of her relationship with the boy here, but rest assured that July is after far more than shock or novelty here. This is a pretty brave speculation on the limits of shared experience.

The trajectory of the young woman at the centre of "Something That Needs Nothing" is equally peppered with the perverse, yet somehow more instantly recognizable. It takes a girl from the strict confines of her family home to the slightly less restrictive confines of a mostly chaste cohabitation with a childhood friend and object of desire, to the discovery of a renewed link to this same friend through the prism of an erotic disguise. Though a lesbian, the girl takes a job in which she wears a wig and lets men masturbate while gazing upon her from the opposite side of a wall of glass. This crazy equation for connection, in which fear or disgust is diffused by the organized gazing of strangers, comes to make, believe it or not, perfect sense.

The consistent pleasure of reading *No One Belongs Here More Than You*, the thing that I think links these stories to ones by, say, Jane Bowles or Joy Williams, lies in this trick of finding order in the strangest places—which, let me tell you, are the only places July seems interested in visiting. If you're willing to take some brief tours to these not-so-far-off locales, this is highly recommended reading. ♡

## LIVING UTOPIA AND DISASTER

2007

Alberta Biennial of Contemporary Art

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## SEPTEMBER ART GALLERIES

**AGA—Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay Store, 422-6223 • **Alberta Biennial of Contemporary Art 2007: *Uproar and Disaster*** Featuring works by 22 Alberta artists. Curated by Catherine Crowston and Sylvie Gilbert; until September 9, 2007 • **Fun House:** Group exhibition exploring the ideas of constructed illusion, trompe l'oeil, false reality and faux finish. Curated by Catherine Crowston; September 22, 2007-January 6, 2008 • **Actualizing Ed Ruscha: In 1977** Ed Ruscha made a drawing that consisted solely of the text "Will 100 Artists Draw A 1950 Ford from Memory." Curated by Anthony Easton. Easton asked 100 artists to fulfill this task; September 22, 2007-January 6, 2008 • **Kurt Schwitters: Collage Eye:** Works by Schwitters and his contemporaries. Organized and circulated by the National Gallery of Canada; September 8-November 4, 2007 • **Sex, Death and Banality:** Pop art from the University of Lethbridge Art Collection. Curated by Marcus Miller; September 8-November 25, 2007 • **All Day Saturdays:** programming for all ages; activities range from artists' talks, special lectures and tours to workshops and family art activities; September 22, 1-4 pm

**Agnes Bagnall Gallery** 12310 Jasper Avenue, 482-2854 • **Open:** Tue-Sat 10 am-5 pm; closed Sundays, Mondays and public holidays • **Jamie Evans** solo show; September 8-20, 2007; opening reception: September 29, October 11, 2007; opening reception: September 29, 2-4 pm artist in attendance

**Alberta Craft Council** 101-106-108 Street, 489-6511, 1-800-DRAFT (all fees in Alberta) • **Lewes Gallery: Making Alberta Home:** An exhibition exploring contemporary home furnishings and accessories; until October 6, 2007 • **Discovery Gallery:** To China with Love: new sculptural ceramic work by Diane Sullivan (Calgary); until September 8, 2007 • **Heavenly Plaid:** handcrafted wood furniture created by George Heagle (Edmonton); September 15-October 27, 2007

**Art Beat** 25 St Anne Street, St. Albert, 459-3679 • **Glassworks** by Jeff Holmwood • September artwork; Thursday, September 6, 2007, 6-9 pm

**Asia Café** 10349 Jasper Avenue, 990-0031 • **Open:** Mon-Thurs 7 am-8:30 pm; Fri 7-12, Sat 9 am-8:30 pm • **Axis** will feature a different artist every three months • large acrylic paintings by Rodrigo Lopez • until September 30, 2007

**Brimwood Ziehn Kennedy Architecture** 10434-122 Street, 488-9700 • **Open:** Mon-Fri 8 am-5 pm • Photographs by Mark Morris • until September 7, 2007

**Concaville Library Gallery** 7128 Ada Boulevard,

479-9338 • **Open:** Mon-Fri 8 am-5 pm • **Black-and-white photographs of Alberta** by Leon Strembitsky • until September 7, 2007

**Douglas Udell Gallery** 10332-124 Street, 488-4445 • **Fall Show:** Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection • September 29-October 10, 2007

**FAB Gallery** Room 1-1 Fine Arts Building, 112 Street and 98 Avenue, U of A, 492-2081 • **Tue-Fri** 10 am-5 pm; **Sat** 2-5 pm; closed Sunday, Monday and statutory holidays • **Osamu Matsuda** (visiting artist)/Monika Niewelinski: Master of Fine Arts in Printmaking • August 28-September 22, 2007 • **Opening reception:** August 30, 7-10 pm

**Fringe Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 432-0240 • **Artworks** by Amy Loevman • through September

**Front Gallery** 12312 Jasper Avenue, 488-2952 • **New artworks, interior and exterior landscapes** by Deborah Worsfold • September 18-October 6, 2007 • **Opening reception:** Saturday, September 22

**Gallery at Milner** Stanley A. Milner Library Main Fl., St. Winston Churchill Square, 496-7030 • **Open:** Mon-Fri 9 am-9 pm; **Sat** 9 am-6 pm; **Sun** 1-5 pm • **Altered Books Exhibit—Long Overdue** by Maine College of Art and Portland Public Library • September 1-30, 2007

**Gallery on Main** 2nd level, 4910-50 Ave, Lacombe, 403-782-3402 • **Alberta Highway 53—the Artist's Journey:** A series of paintings by six central Alberta artists showing their different perspectives of Highway 53 • September 14-30, 2007 • **Opening reception:** Thursday, September 14, 7-10 pm

**Harcourt House Arts Centre** 3rd floor, 10215-112 Street, 426-4150 • **The Offering:** Artworks by Adrian Cooke • **Temporary Geography:** Artworks by Shannon Cooke • August 31-September 23, 2007

**Latitude 53 Gallery** 10248-106 Street, 2nd floor, 423-5333 • **Correx:** Part of the Poetry Festival, this multidisciplinary event will feature an art and poetry display • September 18-22, 2007 • **Opening reception:** September 18

**Loft Gallery** 590 Broadmoor Blvd., Sherwood Park, 449-4443 • **Open:** Thu 5-9 pm; **Sat** 10 am-5 pm • Shows featuring artworks by the Artists of the Art Society of Strathcona County; shows change every eight weeks

**McMullen Gallery** Friends of the University Hospitals, U of A Hospital, 6440-112 Street, 407-7152 • **Open:** Mon-Fri 10 am-6 pm; **Sat** Sun, noon-6 pm, evening and weekend hours subject to volunteer availability • **All Day/Everyday:** Artworks that show the engaging dialogue on the gestures of everyday life that make up the human experience • until October 14, 2007

**MCPAC (Multicultural Centre Public Art Gallery)** 5411-51 St., Stony Plain, 936-2777 • **Paintings** by Linda Fisher, ceramics by Tara Wedman, August 31-September 27, 2007; opening reception: Sunday, September 9 • **Moments in Time—A Botanic**

**Profile: Paintings by Elaine Funnell**, September 22, 2007, 8 pm • Tickets \$15 (advance)/\$10 (door)

**Rege-Mala Music Society** Festival Place, 100 Festival Way, Sherwood Park • **Meenashi Srinivasan, Bharatanatyam Dance** • September 9, 2007, 8 pm

**The North of Nowhere Expo** Various downtown locations, 434-8236 • **Multidisciplinary festival** of independent media and underground art celebrating under-represented art and artists. The festival features live performances, a social justice fair, visual arts installations and independent film screenings • September 16-30, 2007

**Profiles Public Art Gallery** 19 Parron Street, St. Albert, 460-4310 • **Praina Spirit:** Artworks by Ken Delgane, Aaron Scott, and George Tosca • September 6-29, 2007 • **Opening reception:** September 6, 6-9 pm, in conjunction with St. Albert's Downtown Art Walk • **Adventures:** Third Saturday each month, 1-4 pm, for children 6-12, \$5/child

**St. Albert ArtWalk** Vaires, 459-1697, Modern Eyes Gallery, 459-8102; Profiles, 460-4310; Art Beat Gallery, 459-3679; Gempot, 458-7499; Studio Gallery, 460-5590; Bookstore on Parron, 408-4574; Cargo and James, 459-6230; St. Thomas Coffee House, 907-1458; Concept Jewelry, 458-4660 • **Opening reception:** Thursday, September 6, 6-9 pm

**Scott Gallery** 10411-124 Street, 488-3619 • **Paintings** by Jim Vissel: September 8-25, 2007 • **Paintings** by Gerald Faulder: September 29-October 16, 2007

**SNAP Gallery** 10309-97 Street, 423-1492 • **Open:** Tue-Sat 12-5 pm • **Main Gallery:** *Searching for Balance:* Leszek Wyzolkowski's printworks that reflect the artists search for a balance between intellect/geometry on one hand, and organic/instantive on the other: September 6-October 13, 2007; opening reception: Friday, September 14, 7 pm • **Studio Gallery:** SNAP studios' exhibition; September 6-October 13, 2007; opening reception: Friday, September 14, 7 pm • **Love Those Clothes You Wear:** Fundraiser and silent auction; artists are invited to submit a unique or small edition of wearable art; deadline for submissions is Thursday, September 4, 2007; the fundraiser: October 13, 2007, 7 pm

**Visual Arts Alberta** Association 3rd Fl., 10215-112 Street, 421-1731/1-866-421-1731 • **HWSA—Wade and Fine Art Exhibition** • August 30-September 29, 2007 • **Opening reception:** August 30, 7-9:30 pm

**The West End Gallery** 12308 Jasper Avenue, 488-4892 • **Open:** Tue-Sat 10 am-5 pm • **Canadian Landscapes:** Featuring artist Scott Macleod (Nova Scotia), Guy Ryt (Quebec), Bev Rodin (Ontario), Bill Webb (Alberta), and Robert Genn (BC); all with glass work • by Robert Held; until September 20, 2007 • **New floral work** by Robert Sauvage; September 22-October 5, 2007; opening reception, artist in attendance: September 22, 1-4 pm

## COMEDY

**The Comedy Factory** 3414 Gateway Boulevard, 489-4899 • **Non-profit comedy** every Thursday Saturday • **Featuring Gabriel Rutledge** from Seattle • September 20-22, 2007

**The Comic Strip** 1646 Bourbon St., WEM, 483-5999 • **Jimmy Doris:** August 29-September 2 • **Billy Gardell:** September 6, 9

**Winspear Centre** 9720-102 Avenue, 429-1997 • **Adventures in Canadian Television:** an evening with Rick Mercer with a performance by the Wajo Drummers • Saturday, September 9, 2007, 7 pm • Tickets: \$55 and \$65 • Tickets available at Winspear box office

**Yuk Yuk** 1105, 6606-132 Avenue, Londonderry Mall, 481-9857 • **Showtimes:** Wed-Thurs, 8 pm; **Fri-Sat** 8 pm, 10:30 pm • **Wednesdays Crash & Burn:** 10 Lergusson-Ford; September 8 • **Mike Wilmut:** September 12-15 • **DJ Hazard:** September 19-22 • **Patrick Malha:** September 26-29 • Tickets at Box Office

**Edmonton Symphony Orchestra** 423-1992 • **Symphony under the Sky** August 31-September 3, 2007 • **Symphony under the Sky—Day 1: Classical Treasures:** Robert Bernhardt (conductor), Martin Risleby (violin); Friday, August 31, 7 pm • **Symphony under the Sky—Day 2: Musical Delights:** Robert Bernhardt (conductor), soloists from the ESO, Saturday, September 1, 2 pm • **Three Womans and an Orchestra:** The Arroganti Womans, guests, Robert Bernhardt (conductor), Saturday, September 1, 7 pm • **Symphony under the Sky—Day 3: Les Bichonnes:** Stories of Canada: solo concert, and does not include the ESO, Sunday, September 2, 3 pm • **Hooray for Hollywood:** Robert Bernhardt (conductor); Sunday, September 2, 7 pm • **Symphony under the Sky—Day 4: Autumn Colours and Cannonnades:** Robert Bernhardt (conductor), Scott Meek (piano); Monday, September 3, 2 pm • Tickets available at the Winspear box office

**Alberta Ballet** Jubilee Auditorium, 11455-87 Avenue, 428-6939 ext 1 • **Giselle:** September 18-19, 2007 • Tickets available at TicketMaster, 451-8000

**Dramatists Theatre** Catalyst Theatre, 8529 Gateway Blvd. • **Soyuz:** by Anisur Borotok in collaboration with Jesse Glickman (director), Brian Carmichael, Andrew Gumm, Aaron Macri, Linda Turnbull and Cory Vanderlact • September 20-2007 • Tickets: \$15 (adult)/\$12 (student/senior) • Tickets available at TIX on the Square, 420-1757

**Millie Zou Dance** Avenue Skate Park, 9030-118 Avenue, 424-1573 • **Launch: The Occupants:** MZD

Session launch and fundraiser • Saturday, September 22, 2007, 8 pm • Tickets \$15 (advance)/\$10 (door)

**Rege-Mala Music Society** Festival Place, 100 Festival Way, Sherwood Park • **Meenashi Srinivasan, Bharatanatyam Dance** • September 9, 2007, 8 pm

## FILM

**Edmonton International Film Festival 2007** Various locations throughout Edmonton, 423-0944, www.edmontonfilmfest.com • **Featuring movies:** a series of insider talks with guest filmmakers; *24/One* a 24-hour filmmaking challenge; *Lunchbox Shorts:* at Edmonton Film Centre, a series of short films during the noon-hour including lunch • September 20-October 6, 2007

**FAVA Zeidler Hall, Citadel Theatre, 9722-102 Street, 423-1671** • **HD Camera workshops** with Aaron Munson; September 4, 2007, 7 pm • **Annual DCC SHOP** class begins, September 5, 2007, 7 pm • **Masterclass** with animator Dennis Jackson, September 15, 2007, 3 pm • **Final Cut Studio** workshop with Wes Borg; September 18, 7 pm • **Annual Basics of 16mm Filmmaking** class begins, September 22, 2007, noon

## LITERARY

**Cortex Poetry Festival** Latitude 53 Gallery, 10248-106 Street, 2nd floor, 423-5353, www.thecortex.ca • **A multidisciplinary event** featuring art and poetry display • September 18-22, 2007 • **Opening:** September 18

**Poetry Festival** www.edmontonpoetryfestival.com, Gallery at Milner, Stanley A. Milner Library Main Fl., St. Winston Churchill Sq and other locations, 496-7030 • **Public poetry** writing, readings and performances including *Honour Songs:* a celebration of Aboriginal women, past and present; *Poets Across Borders:* poetry in English and other languages; *Street from the Heart:* video by young people at risk with poet Catherine Owen • September 17-23, 2007

**Robert McKee Story Seminar** NAIT Shaw Theatre on campus, 471-6248, 1-800-661-4077 • September 14-16, 2007, 9 am-8:30 pm • Tickets \$500 (early bird rates)/\$600 (writer's special)/\$575 (regular rates)/\$675 (writer's special)

**T.A.L.E.S. Festival—So Where Ya From Eh?** Fort Edmonton Park, 987-2505 • **Morning storytelling workshops** open to all • Afternoon performances on several stages throughout the park • Sunday: **Mondays:** September 23, 2007 • **Sunday evening concert** at Engle's Barn, September 2, 8 pm • Tickets afternoon storytelling include with admission to the park; concert tickets: \$10 (advance at TIX on the Square)/\$12 (door) • Information and registration phone 987-2503, e-mail holly.gimmon@canadafairs.ca

**T.A.L.E.S. Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 497-5555 • **Everyone welcome,** tell stories or come to listen • **Second Friday** each month, September 2007, 2008 • **8 pm • \$5** admission first time free

**World Symposium: talk, poetry and performance** www.edmontonculturalcapital.com • **Poetry Connections** symposium featuring Rolf Hoffmann, comedian, poet and playwright, who will speak and present the North American Premier performance of his play *Should've* on September 21 • September 21-22, 2007

## MUSIC (CLASSICAL)

**Edmonton Chamber Music Society** Convocation Hall, University of Alberta Campus, 433-4532 • **Takes Quartet** (string quartet) performs three works by Haydn, Brahms, and Dvorak • Saturday, September 29, 2007, 8 pm • Tickets \$30 (adult)/\$20 (student)/\$5 (senior) • Tickets available at TIX on the Square 420-1757, The Gramophone, 8724-109 Street, door

**Edmonton Symphony Orchestra** 423-1992 • **Symphony under the Sky** August 31-September 3, 2007 • **Symphony under the Sky—Day 1: Classical Treasures:** Robert Bernhardt (conductor), Martin Risleby (violin); Friday, August 31, 7 pm • **Symphony under the Sky—Day 2: Musical Delights:** Robert Bernhardt (conductor), soloists from the ESO, Saturday, September 1, 2 pm • **Three Womans and an Orchestra:** The Arroganti Womans, guests, Robert Bernhardt (conductor), Saturday, September 1, 7 pm • **Symphony under the Sky—Day 3: Les Bichonnes:** Stories of Canada: solo concert, and does not include the ESO, Sunday, September 2, 3 pm • **Hooray for Hollywood:** Robert Bernhardt (conductor); Sunday, September 2, 7 pm • **Symphony under the Sky—Day 4: Autumn Colours and Cannonnades:** Robert Bernhardt (conductor), Scott Meek (piano); Monday, September 3, 2 pm • Tickets available at the Winspear box office

**Edmonton Symphony Orchestra** Winspear Centre 9720-102 Avenue, 423-1992 • **Yo-Yo Ma** (cello), William Edvins (conductor); September 13, 2007, 6:30 pm; **Solo-out:** • **Classic Landscapes Masters:** Franz, Debussy and Stravinsky; William Edvins (conductor and piano); Saturday, September 22, 2007, 8 pm (symphony prelude: 7:15 pm with Upper Circle (Third Level) Lobby) • **Sunday Showcase:** Franck, Debussy and Stravinsky; William Edvins (conductor and piano); Sunday, September 23, 2007, 2 pm • **Midweek Classics:** Beethoven, Handel and Haydn; William Edvins (conductor); Aivis Lowy (piano); Nora Bumanis (piano); Wednesday, September 26, 2007, 7:30 pm • **Robins Pop:** *First Night of the Pops—A 75th Birthday Tribute* to John Williams Bruce Hargen (conductor), the 501st Badlands Garrison; September 28-30, 2007, 8 pm • Tickets available at the Winspear box office

**Pro Coro Canada** Winspear Centre, 9720-102 Avenue, 428-1414, Tel: 403-953-5581 • **Haydn, Creation Mass:** (part of Classic Pro Coro series); Richard Sparks (conductor) • Sunday, September 30, 2007 • Tickets available at the Winspear box office

**University of Alberta Department of Music—Music at Convocation Hall** Convocation Hall, University of Alberta • **Music at Convocation Hall—Works by Mahler and Rachmaninoff:** Eric Buchmann (violin), Virginie Gagne (violin), Charles Pilon (viola), Sheila Laughton (cello), Michael Massey (piano); Friday, September 7, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall—Lata the Drawing Room:** Music for Salvo Orchestra; Aaron Au (violin), Charles Pilon (cello), John Mahon (clannet), Russell Whitehead (cornet), Kathryn Macintosh (trombone), Scott Whetban (tuba), Jeremy Spurgeon (piano), Trevor Brandenburg (percussion) Sunday, September 16, 2007, 3 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall—Works by Beethoven and Ravel:** Martin Risleby (violin), Janet Scott Hoyt (piano); Friday, September 21, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student); tickets available at TIX on the Square, 420-1757 • Please contact the University of Alberta Department of Music to confirm concert information, 492-6601

**University of Alberta Department of Music** Convocation Hall, Art Building, University of Alberta • **Faculty Recital:** Works by Edward Gregor, Kathleen Corcoran (soprano), Tanya Prochazka (cello), Milos Schlösser (piano); Saturday, September 15, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Indian Music Ensemble:** Sharmila Mathan (direx. tor); Saturday, September 22, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **University of Alberta Symphony Orchestra:** Works by Tchaikovsky and Stravinsky; Tanya Prochazka (conductor); Sunday, September 30, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420-1757; please contact the University of Alberta Department of Music to confirm concert information, 492-6601

**University of Alberta Department of Music—Alma Reza Odeon** • **Sundays:** September 30, 2007, 3 pm • Tickets \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420-1757; please contact the University of Alberta Department of Music to confirm concert information, 492-6601

## MUSIC

**Accordion Extravaganza 2007** www.gerl.ca/accordion/ • September 28-29, 2007 • **St Basil's Cultural Centre,** 10819-71 Avenue; Friday opening night concert at St Basil's Cultural Centre; Friday, September 22, tickets: \$15; tickets available at TIX on the Square • **South East Edmonton Senior Centre (SESCA),** 9350-82 Street • **Saturday Night Dance** with The Cronians at the South East Edmonton Seniors Centre 9350-82 Street; Saturday, September 23; tickets: \$15 (includes light lunch); Saturday and Sunday daytime events at the South East Edmonton Seniors Centre September 29-30, 9 am (start); tickets: \$6/12 and under are free; tickets available at the door

**Al Simmons** Winspear Centre, 9720-102 Avenue, 423-1992 • **Winspear Centre** tenth anniversary weekend • Saturday, September 15, 2007, 2 pm • Tickets: \$21 (adult)/\$15 (student/senior) • Tickets available at Winspear box office

**Bliss Main** Group Recall Place, 7424-118 Avenue, Northlands Park • **How to be a Megastar** Tour 2.0 • Sunday, September 23, 2007, 7:30 pm • Tickets \$58.75-\$80 • Tickets available at TicketMaster, 451-8000

**Brian Group and Patsy Annalee** The Whistlers Inn, Jasper • **blues/roots and original music** • September 27-28, 2007, 10-11 pm

**Union Group, Patsy Annalee and Mimm Group—Artists on Rails** Via Rail • **blues/roots and**

FOOTNOTES ON ARTS/ENTERTAINMENT



# A period romance in the Romantic Period

## BECOMING JANE MAKES THE MOST OUT OF ITS TIME, IF NOT THE TITULAR AUTHOR JANE AUSTEN

BRIAN GIBSON / [brian@vueweekly.com](mailto:brian@vueweekly.com)

**H**istorical romances have an unfair advantage. Bygone eras had greater hurdles, with lovers divided by treacherous geography, kept apart by Montague-and-Capulet family feuds, damned by the religion of their birth, plagued and poked by diseases. So a film like *Becoming Jane*, if it steeps us in its English historical period like steaming tea in a Royal Worcester porcelain cup, can offer a stirring romance



Director Julian Jarrold elegantly captures the look of love here. The opening is a deft series of long shots and close-ups, establishing the rustic seclusion of a modest family home in Hampshire and the fits and starts of one young enthusiastic writer working away inside. Jane Austen (Anne Hathaway) is a clergyman's daughter who soon finds herself falling for Tom Lefroy (James McAvoy), an Irishman studying law in London who's been sentenced to a short stay with his country relatives by his uncle, a judge (Ian Richardson). Hathaway and McAvoy, an excellent actor, sustain a strong chemistry with the same glances and subtle play of body language that brim with meaning in Austen's books.

But *Becoming Jane* is rarely *Becoming Austen*. After the opening sequence, we're only shown her writing after she meets gothic novelist Anne Radcliffe (who hints at the personal cost of being an "authoress" in early 1800s England) and then as she begins *Pride and Preju-*

*dice*. Her profound wit flashes in some duels with Lefroy and her eloquent defence of irony to Lefroy's stodgy uncle, but her literary development is muted. Lady Gresham (Maggie Smith), when told Austen is writing, asks, "Can anything be done about it?" Not enough here—Austen's fiercely independent writing voice is even muted in the epilogue, which puts her fresh work second to old love.

**WRITERS KEVIN HOOD** and Sarah Williams have taken Austen's mentions in two letters of the Lefroy she briefly flirted with, suggesting she filtered a tempest of heartbreak and passion through her imagination and poured it onto the pages of her first novel. But, like the Darcy-esque

**AUSTEN**  
OPENING FRI, AUG 10  
**BECOMING JANE**  
DIRECTED BY JULIAN JARROLD  
WRITTEN BY KEVIN HOOD, SARAH WILLIAMS  
STARRING ANNE HATHAWAY, JAMES MCAVOY

Lefroy's introduction of Tom Jones or street-brawling to Jane, the film shows an Austen too often not just in thrall, but in debt to the male world.

Yet *Becoming Jane* never purports to be much more than romantic drama, and that's crafted finely. The wall between lovers, as in Austen's books, is money. Marriage was about inheriting property from the husband's family, and Jane's hard-up parents can't support their single daughters. One scene crackles with the hardship of poverty—Jane's mother (Julie Walters), furious at Jane's refusal of a suitor, snaps, "Affec-



tion is desirable; money is absolutely indispensable." Wavering camera shots reveal the rawness of private grief and heartbreak in stark contrast to the polite public displays of the Regency

Era (captured by elegant tracking shots). The performances throb with gentle humour, but also subtlety.

While *Becoming Jane* is too much of a prologue to the writing Austen, it

is an impeccably crafted imagining of a young woman seeking love at a time when women were, as Jane tells Cassandra, so often "better than their circumstances." ♥

# Your Mommy can't decide which point she wants to make in animal doc

BRIAN GIBSON / [brian@vueweekly.com](mailto:brian@vueweekly.com)

**A** title like *Your Mommy Kills Animals* suggests a film that's going to crash and bang us, head-first, into the controversies, violence and ethics of animal-rights activism. But Curtis Johnson's documentary can't commit to an overview of the movement by looking at three groups (Stop Huntingdon Animal Cruelty, the Animal Liberation Front and People for the Ethical Treatment of Animals) or stick with the trial of the "SHAC 7." So an intriguing but too short tour of animal-rights issues is interrupted by a flatly chronicled court case.

The grounds for the charges, conveniently related to terrorism post-9/11, are never laid out. Legal strategies aren't explained. Johnson interviews two of the defendants, Kevin Kjanaas and Josh Harper, often,

but only about their views, and because of that the doc teeters away

**DOCUMENTARY**  
SUN, AUG 12 (8 PM); MON, AUG 13 (7 & 9 PM)  
**YOUR MOMMY KILLS ANIMALS**  
DIRECTED BY CURTIS JOHNSON  
FEATURING SHAC, ALF, PETA  
METRO CINEMA, SIO

from their case, tottering it towards SHAC's anti-animal testing campaign. SHAC's target has been Huntingdon Life Sciences, and the activists' methods—confronting (often at home) and sometimes assaulting executives, storming buildings, vandalism—have knocked the company off the New York Stock Exchange and scared away some of its corporate support. SHAC has links with ALF, whose

members operate in underground cells, and PETA, the most commercial and mainstream of the three.

The strongest case made by *Your Mommy Kills Animals* (the title of a PETA-produced comic book) is that PETA is actually the most hypocritical, compromised and extreme of the groups. Its spin-masters want an absolutely non-animal-dependent world, but the organization euthanizes most of the animals they take in and, knowing Hollywood's favourite pet cause, conscripts cuteness-obsessed stars who are full of injections and treatments based on animal testing to shill for them. (Though the Barbi twins come off as thoughtful animal-rights who happen to be D-list celebrities.) The film also exposes the Humane Society of the United States as a near-empty vehicle for money-raising that

backed out of helping stranded animals in Katrina-hit New Orleans.

**BUT THERE'S LITTLE** nuance or middle-ground here. The main critic hails from the corporation-defending Center for Consumer Freedom. Almost everyone has a vested interest in one of the three groups. The few others who make good points are given little time: SHAC's actions against Huntingdon often just allow the company to move its business to countries where it can't be touched; what about the people whose livelihood depends on fur-farming or seal-hunting? (Kjanaas's notion that they won't stop out of "laziness" is demeaning and demands a response.)

The film never really considers animal welfare (treating animals as humanely as possible). When does a "rights movement" for creatures with

no notion of "rights" become condescending and self-righteous? Why is it so white and West Coast? Do SHAC's and ALF's campaigns against animal abuse not work as well as they could because they seem like human abuse? Are they terrorizing and intimidating people who sanction the terrorizing and abuse of animals? What about other consumer-targeting strategies (culture-jamming, boycotts, websites)? Why aren't laws concerning the killing of homeless animals being changed in the US?

*Your Mommy Kills Animals* abandons these questions because it can't decide on which lens—the SHAC 7 trial or the group studies—through which to investigate the crucial ethics and politics of a subject that should demand we all reconsider what it means to be human, and humane. ♥







CONTINUED FROM PREVIOUS PAGE

original music from Edmonton to Jasper. September 21, 2007 • blues/roots and original music from Jasper to Edmonton: September 29, 2007

**Charlie Major** Dow Continental Centre, 8700-84 Street, Fort Saskatchewan, 992 6400 • Country music with guest Samantha King • Tuesday, September 25, 2007, 8 pm • Tickets: \$26.50 (adult)/\$24 (senior/student) • Tickets available at TicketMaster, 451 8000

**Country Joe McDonald Band** Festival Place, 100 Festival Way, Sherwood Park, 464 2852 • Tribute to Woody Guthrie • Saturday, September 15, 2007, 7:30 pm • Tickets: \$26-\$32 • Tickets available at Festival Place box office

**Highway 94 Band-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, September 15, 2007 • Tickets available at TX on the Square 420.1757, Acoustic Music 433.3545, Myrnie's Music 471.1586

**Hopacocks** Winspear Centre, 9720-102 Avenue, 429 1992 • Winspear Centre's 10th anniversary weekend. A festival of fine whiskey and beers and musical entertainment, no minors • Friday, September 14, 2007, 7:30 pm • Tickets: \$6 • Tickets available at the Winspear box office

**Ian Tyson** Winspear Centre, 9720-102 Avenue, 429 1992 • Winspear Centre 10th anniversary weekend • Sunday, September 16, 2007, 8 pm • Tickets \$45 (adult)/\$30 (student/senior) • Tickets available at Winspear box office

**Jan Tyson** Winspear Centre, 9720-102 Avenue, 429 1992 • The American Century Casino • Sunday, September 16, 2007

**Jeffrey Tall** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Tuesday, September 25, 2007, 7:30 pm • Tickets: \$45.50-\$79.50 • Tickets available at TicketMaster, 451 8000

**John Mann-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, September 29, 2007 • Tickets available at TX on the Square 420.1757, Acoustic Music 433.3545, Myrnie's Music 471.1586 • Season ticket information available at 288.8111

**Kelly Joe Phelps-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Tuesday, September 25, 2007 • Tickets available at TX on the Square 420.1757, Acoustic Music 433.3545, Myrnie's Music 471.1586 • Season ticket information available at 288.8111

**Lafayette Black Menzies** Winspear Centre, 9720-102 Avenue, 429 1992 • Winspear Centre 10th anniversary weekend • Saturday, September 15, 8 pm, 2007 • Tickets: \$55 (adult)/\$47 (student/senior) • Tickets available at Winspear box office

**Léanna Festival** 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic music • September 21, 2007, 7:30 pm • Tickets: \$29-\$32 • Tickets available at Festival Place box office

**Mavis Staples** Winspear Centre, 9720-102 Avenue, 429 1992 • Winspear Centre tenth anniversary weekend • Sunday, September 24, 2007, 3 pm • Tickets: \$45 (adult)/\$30 (student/senior) • Tickets available at Winspear box office

**Meyer and Marshall** Winspear Centre, 9720-102 Avenue, 429 1992 • Winspear Centre 10th anniversary weekend. Egd Meyer and Mike Marshall • Monday, September 17, 2007, 8 pm • Tickets: \$45 (adult)/\$30 (student/senior) • Tickets available at Winspear box office

**Paul Anka** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Classic Songs My Way 50th Anniversary Tour • Friday, September 28, 2007, 8 pm • Tickets \$75 • Tickets available at TicketMaster, 451 8000

**Patricia Clark** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Sunday, September 24, 2007, 7:30 pm • Monday, September 10, 2007, 5:30 pm (dinner, 7:30 pm) • Tickets: \$44-\$55 Sold Out

**Roy Bonaville** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Blues • Friday, September 28, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Role of Ninos** Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • Friday, September 30, 2007, 2 pm

**Shane Yellowbird** Shaw Conference Centre • Thursday, September 20, 2007

**Steve Forbert-Fall Moon Folk Club** St Basil's Cultural Centre, 10819-71 Avenue, 431.6410 • Jim Hepler • Friday, September 21, 2007 • Tickets \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TX on the Square

**Wild Horse Old Time Fiddle Society** Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

**The Williams** Anthem Theatre, St Albert • September 13, 2007 • Tickets available at TicketMaster 451 8000, Arden box office

**The Wilkinsons** Keyano College, Fort McMurray • September 14-15, 2007

## THEATRE

**A Beautiful View** Romy Theatre, 10708-124 Street, 453.2440 • Theatre Network • By Daniel Machev, directed by Bradley Moss, starring Carolyn Livingston and Donna Stewart, sound designer Dave Clarke. A play exploring the 20-year relationship between two women, how they came together and split up, met again and split up once more, and finally realized that it's impossible to let go of something when it's holding on to you • Previous: September 18-19, September 20-October 2, 2007

**The Busy World Is Hushed** Third Space, 11516-103 St, 471.1586, 420.1757 • Northern Light Theatre • By Keith Bunn • Where fiction and photo-play meet • September 14-30, 2007 • Tickets (preview night) \$25 (opening night) \$25 (adult)/\$18 (student/senior) • Tickets available at TX on the Square; Wed. Pay-What-You-Can (door)

**MacEwan's Theatre Lab Session** 1st Fl Centre for the Arts and Communications, 10045-155 Avenue, 497.4933 • To be announced in September 2007. Each Theatre Lab is comprised of a double billing. October 24-28: November 12-16, 2008 • Single tickets: \$7 (advance students/seniors) • Tickets available at TX on the Square

**The Maids** Tims Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 429.2485 • Studio Theatre • By Jean Genet, directed by MIA directing candidate Ian Leung. Social identities are parodied and revealed to involve the complex layering of masks and play-acting as housemaids Solange and Julie indulge in elaborate, ritualistic games of dominance and subjugation. Each of the maids take turns at playing Madame when their Mistress is away from the lush, lavish house • September 20-28, 2007, 7:30 pm; matinee Thursday, September 27, 12:30 pm; no show on Sunday, September 24, 2007

**Norville Outlaws** Mayfield Dinner Theatre, 16815-102 Avenue, 493.4061 • Written and compiled by Will Marks featuring the great music and offbeat lives of Willie Nelson, Wayne Jennings and Johnny Cash • August 31-October 4, 2007 • Buffet and show: \$49-\$79

**Noises Off** Citadel School Theatre, 9828-101A Avenue, 425 1820 • By Michael Fryn, directed by Bob Baker, and starring John Kirkpatrick, Julian Arnold, and Tom Wood. A funny troupe of well-meaning actors and their stressed-to-the-max director bumble their way from the chaotic dress rehearsal through their disastrous closing night of their low-budget production of "Nothing Off" • September 22-October 14, 2007 • Tickets available at the Citadel Theatre box office

**Sexy Laundry** Varcona Theatre, 10329-83 Avenue, 433.5564 • Shadow Theatre • By Michele Rimi, directed by John Hudson and starring Coralea Cairns and Glenn Nelson. A hilarious and touching look at middle age and marriage • September 20-30, 2007 • Tickets: \$25/\$15 (for Shadow Theatre's 2007-2008 subscribers)

**ShaoLin Warriors—the Kungfu Masters of China** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • A choreographed theatrical production performed by the Buddhist monks of the Chinese Shaolin Temple • Wednesday, September 26, 2007 • Tickets: \$50/\$35/\$40 • Tickets available at TicketMaster, 451 8000

**Die-Nasty Soap-a-thon** Varcona Theatre, 10329-83 Avenue, 433.3359 • September 14-16, 2007

**23 Jubilees** Dinner Theatre, 8882-170 Street, 484.2424 • Special Agent Jack Bauer of the CCU (Center Crime Unit) always gets his man, or in this case, woman. After relentlessly pursuing the most dangerous assassin in Canadian history, Jack finally has her in custody. Comedy, set to the hits of the '80s • August 17-October 28, 2007

**Water...on the Rock** Sawridge Inn and Conference Centre, Jasper • Presented by the Mountain WIT troupe; a blend of theatre and interpretation about the journey of water through the Canadian Rocky Mountain Parks and the World Heritage Site • Until September 12, 2007 (Mondays, Tuesdays and Wednesdays), 8:30 pm • Tickets: \$12 (adult)/\$8 (children 12 and under/seniors, and guests of the Sawridge Inn) • Contact the Sawridge Inn for reservations: 780.852.6590

**Will the Real Alberta Please Stand Up?**—Artist on Rails Via Edmonton to Jasper • Writer, performer, instructor and filmmaker Goe Takach's performance might feature parts from his new film and book *Will the Real Alberta Please Stand Up?*, or comedy, and music • On Via Edmonton to Jasper • September 13, 2007

## OCCUPATIONAL ART GALLERY

**AGA-Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Fun House*: Group exhibition curated by Catherine Crowston; until January 6, 2008 • *Actualizing Ed Ruscha*: Organized and circulated by the National Gallery of Canada; until November 4, 2007 • *Kurt Schwitters: Cycles Eye*: until November 4, 2007 • *Sex, Death and Banality*: Pop Art from the University of Leithridge Art Collection; until November 25, 2007 • *Big Day Saturdays*: October 20, 2007, 1-4 pm

**Agnes Barber Gallery** 12310 Jasper Avenue, 482.2854 • Open Tue-Sat 10 am-5 pm; closed Sundays, Mondays and public holidays • Ernestine Thelie solo show; until October 11, 2007 • Luc Bernard and Shawn Serfas; October 27-November 8, 2007 • Opening reception: October 27, 2-4 pm; artists in attendance

**A. J. Ottowill Art Gallery** 590 Broadwood Blvd, Sherwood Park, 449.4443 • *Fall Show and Sale*: The Art Society of Strathcona County holds its annual Fall Art Show and Sale • October 19-21, 2007 • Opening reception, Friday, artists in attendance

**Alberta Craft Council** 10186-106 Street, 488.5611, 1800 DOW CRAFT ( toll free in Alberta ) • **Lavender Gallery: Making Alberta Home**: an exhibition exploring contemporary home furnishings and accessories; until October 6, 2007 • *Dimensions 2007*: An annual joint exhibition by the Saskatchewan Craft Council featuring 36 pieces in various media; handicrafted by 10 Jurinec; October 19-21, 2007 • *Discovery Gallery: Heavily Plank*: jewelled wood furniture created by George Haggle (Edmonton); until October 27, 2007 • *From Beasts to Beauty*: Contemporary felted objects made with a Canadian perspective; October 13-December 1, 2007 • *3rd Annual Alberta Craft Awards* at Art Central in Calgary, October 4, 2007

**Douglas Udeli Gallery** 10332-124 Street, 488.4445 • *Full Show*: Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection; until October 13, 2007 • *Dominoes*: Gaucher New artworks by Montreal painter Gaucher; October 20-November 3, 2007

**Fringe Gallery** 10516 Whyte Avenue, basement of the Post Spot, 432.4020 • Artworks by Nicole Galeffi • Throughout October

**Front Gallery** 12312 Jasper Avenue, 488.2552 • Interior, exterior and exterior landscapes by Deborah Wolford; until October 6, 2007 • *Without Illusion*: Paintings by Greig Rasmussen; October 20, 2007; opening reception: Saturday, October 13 • New figurative paintings by Anna Coghlan; October 23-November 3, 2007; opening reception: October 27

**Gallery A** University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *Dressed to Ride*: 18th Century Art • *Attire in the MacGuffert Art Collection*: This is the inaugural exhibition of the new new gallery A and the MacTaggart Art Collection. A selection of court attire from the Qing Dynasty (1644-1911), curated by John Volmer • October 23-December 16, 2007

**Gallery at Milner** Stanley A. Milner Library Main Fl, St. Winston Churchill Square, 495.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • Edmonton Art Club: Members' artwork • October 1-30, 2007 • Edmonton Weaver's Guild Exhibit: October 1-30, 2007 • *Origami Festival—Friends of Folding*: October 13-14, 2007

**Gallery Walk** 124 Street Area Galleries, www.gallery-walk.com • Featuring shows at participating galleries: Agnes Bugera Gallery, Bearclaw Gallery, Douglas Udeli Gallery, Elextrum Design Studio, Scott Gallery, TG Gallery, West End Gallery • Saturday, October 20, 10 am-5 pm; Sunday, October 21, noon-4 pm, 2007

**Harcourt House Arts Centre** 3rd Floor, 10215-112 Street, 425.4180 • Beth Pedersen (2006-2007 artist in residence)—Annet • Kim Hyun; TBA • October 4-November 3, 2007

**McMullen Gallery** Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 427.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *All Day/Everyday*: A display of the gestures of everyday life that make up the human experience; until October 14, 2007 • *Rosenburg Dulls*: Some of the quilts from the Rosenberg collection presented by the Department of Human Ecology, University of Alberta; October 20-December 9, 2007

**MCAPS (Multicultural Centre Public Art Gallery)** 5411-51 St, Stony Plain, 936.2777 • *Moments in Time—A Botanic Profile*: Paintings by Elaine Funnell • Until November 1, 2007 • *Dialing*

*Numbers*: Artworks by Mary Paranchi • Until November 6, 2007

**Profiles Public Art Gallery** 19 Parron Street, St. Albert, 460.4310 • *United*: Artworks by Risa Horowitz and the Bookmaking group Brad Pankratz, Jeanne German, Paul Wentink, Trudy Mason, and Wendy Hodgson-Sadgrove • October 4-27, 2007 • Opening reception: October 4, 7-9 pm

**Scott Gallery** 1041-1124 Street, 488.3619 • Paintings by Gerald Fudrow; until October 16, 2007 • Artworks by Francine Gravel; October 20-November 6, 2007

**Snag Gallery** 10309-97 Street, 423.1492 • **Main Gallery: Searching for Balance** Leszek Wysocki's primworks that reflect the artists search for a balance between intellect/gemetry on one hand, and organic/instinctive on the other; until October 13, 2007 • **Studio Gallery: SNAP** students exhibition; until October 13, 2007 • *Love These Clothes you Wear*: fundraiser and silent auction, October 13, 2007; opening reception: October 13, 7 pm • **Main Gallery: A Day of Discovery**: Sketches and stichings by Jan Shirasu; October 18-November 24, 2007; opening reception: Thursday, October 18 • **Studio Gallery: Printworks** by Andrea Zarwig, Travis Sargent, Jose Oulets, Colleen Langford, and Chelsea Boiber; October 18-November 24, 2007; opening reception: Thursday, October 18

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 423.1731/1.866.423.1731 • *Terrain*: Artworks by Gary Langman and Judith Martin • October 4-November 3, 2007 • Opening reception: October 4, 7-9:30 pm

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 423.1731/1.866.423.1731 • *Terrain*: Artworks by Gary Langman and Judith Martin • October 4-November 3, 2007 • Opening reception: October 4, 7-9:30 pm

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 423.1731/1.866.423.1731 • *Terrain*: Artworks by Gary Langman and Judith Martin • October 4-November 3, 2007 • Opening reception: October 4, 7-9:30 pm

## COMEDY

**The Comedy Factory** 3414 Gateway Boulevard, 495.4999 • Non-profit comedy every Thursday, Saturday • Dennis Ross from New York • October 11-13, 2007

**Comic Strip** Bourbon Street, WEM • Featuring Pat Kilbane • October 3, 2007 • Tickets available at the Comic Strip box office, 483.5999

**Dow Continental Centre** 8700-84 Street, Fort Saskatchewan, 992.6400 • The Great Comedy Show: Cory Mack (MC) with headliners Rocky Laporte and Michael Lauziere • October 12-13, 2007, 8 pm • Tickets: \$46.50 (adult)/\$44.50 (senior/student) • Tickets available at TicketMaster, 451 8000

**Jubilee Auditorium** 11455-87 Avenue, 427.2760 • Bill Cosby • Saturday, October 27, 2007, 6 pm • Tickets: \$69.50, \$59.50, \$49.50 • Tickets available at TicketMaster, 451 8000

**Winspear Centre** 9720-102 Avenue, 429.1992 • Just for Laughs presents John Pinette • Thursday, October 25, 2007, 7 pm • Tickets: \$31.50 and \$37.50 • Tickets available at Winspear box office

**Yak Yaka** 111, 6606-137 Avenue, Londonderry Mall, 481.9957 • *Shovels*: Wednesday, Thursday, Fri-Sat 8 pm, 10:30 pm; Tickets: \$5 Wed/\$10 Thurs/\$20 Friday/\$22 Saturday • *Wednesdays Crash & Burn* • Sean Kent; October 3 • *SPACED PRESENTATION*: Paul Shio; October 11-13 • *Joeb Job*; October 17-20 • *Kenny Robinson*; October 24-27 • *Dave Hemstad*; October 31-November 3 • Tickets at Box Office

## DANCE

**Ballet British Columbia** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • A mixed repertoire featuring *Rodeo* from the musical *Oklahoma* was based on, choreographed by Agnes de Mille with the folk-inspired music of Aaron Copland. The classical Balanchine ballet *Allegro Brillante* set to Tchaikovsky, and a modern ballet set to Dave Brubeck's jazz score called *Elemental Brubeck* by Lar Lubovitch • October 9, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Brian Webb Dance Company** Tims Centre for the Arts, 112 Street and 97 Avenue, 452.3282 • *Wen Wei Wang* • October 5-6, 2007 • Tickets available at TX on the Square 420.1757

**Milo Zero Dance** The Landing Pad, 301, 10923-101 Street, 424.1573 • *Inna City* • October 20, 2007, 8 pm • Tickets: \$10 (member)/\$12 (general)

## FILM

**FAVA** Zeidler Hall, Citadel Theatre, 9720-102 Street, 429.1671 • *Colour Connection* workshop with Joe Owens; October 9, 2007, 7 pm • *FAVA's 25th Birthday* celebrations, October 26-27, 2007 • *Master Class* with director Gary Burns October 27, 2007, 3 pm

## LIBRARY

**Horizon Stage** 1001 Calahoo Road, Spruce Grove, 962.8955 • Featuring Robert Munsch, author of *Love You Forever* and *The Paper Bag Princess* • Saturday, October 27, 2007, 11 am, 1 pm and 3:30 pm • Tickets: \$20 (adult)/\$15 (student/senior)/\$10 (all ages with purchase of Family Matinee Package) • Tickets available at The Horizon Stage box office and TicketMaster, 451 8000

**Lifest-Edmonton International Literary Festival** Various venues downtown Edmonton, 430.1918 • Canada's only Creative Non-Fiction Festival bringing together some of the world's best-selling, award-winning and emerging authors, writers, filmmakers and artists at readings, panel discussions and presentations. For its 16th year, Lifest is focusing on the Hot North as a place inspired by the people and issues that are driving some of the best creative non-fiction works being created today. Writers, speakers, and hosts of the festival include: author of *Riding with Rilke* • October 11-14, 2007 • Tickets: \$10-\$20 • Tickets available at TX on the Square

**T.A.L.E.S.—The Alberta League Encouraging Storytelling** Rosty's Bar and Grill, 10475-80 Avenue, 437.9555 • *Stories that Thrillers and Chillers* • open mic opportunity • First Thursday each month, October 4, 2007, 7 pm • \$5

**T.A.L.E.S. Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

## MUSIC (CLASSICAL)

**Alberta Baroque Ensemble** Robertson-Westley United Church, 10209-123 Street • *Early Music from Central Europe*: featuring Elizabeth Koch (flute) • Sunday, October 21, 2007, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TX on the Square

**Andre Rieu** Rexall Place, 7424-118 Avenue, Northlands Park • Andre Rieu and his Johann Strauss Orchestra • Saturday, October 13, 2007, 7 pm • Tickets: \$54.50-\$94.50 • Tickets available at TicketMaster, 451 8000

**Concordia School of Music** Winspear Centre, 9720-102 Avenue, 428.1144, 479.9313 • *Sacred Music* Festival: Concordia Concert Choir, Concordia Community Chorus, Concordia Symphony Orchestra with guest Carl Schalk (composer and hymnwriter) • Sunday, October 20, 2007, 7:30 pm • Tickets: \$15 (adult), \$10 (senior/student/child) • Tickets available at the Winspear box office, 428.1414; Concordia student accounts office

**Edmonton Chamber Music Society** Convocation Hall, Arts Building, U of A Campus, 439.4532 • Richard Goodie (piano) works by Beethoven • Richard Goodie, Delaney and Thompson presented by the ECMS and the Department of Music at the University of Alberta • Saturday, October 20, 2007, 8 pm • Tickets: \$40 (adult)/\$30 (senior)/\$10 (student) • Tickets available at TX on the Square 420.1757, The Gramophone, 8724-109 Street, and at the door

**Edmonton Classical Guitar Society** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, and TicketMaster 451 8000

**Edmonton Opera** The Alberta Ballroom, Crowne Plaza Chateau Louvain, 10111 Bellamy Hill • *Carmen* Bruch-Panckowsky with your hosts, Heidi • October 14, 2007, 11 am and 8 pm • 1215 pm performance • Call 429.1000 for information or tickets

**Edmonton Opera** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • *Garmen* • October 19, 2007 • Tickets: \$40 (adult)/\$30 (senior)/\$10 (student) • Tickets available at TX on the Square 420.1757, The Gramophone, 8724-109 Street, and at the door

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • Robbins Ligon Classics: *A Choral Bouquet*: Bruce Hargan (conductor), Richard Eaton Singers (Leonard Ratzenfuss, music director); *Thaust et Helene*: Friday, October 12, 7:30 pm • *Classic Landmarks Masters*: William Edman (conductor), Lynn Swann (soprano), Bronwenauria (contralto), Jason Howard (baritone); Saturday, October 13, 8 pm; *Symphonic Prelude*: 7:15 pm with Upper Circle (Third Level) Lobby • Robins Pop: John Pizzarello; Singers Nat "King" Cole; John Pizzarello, Rudi Schlegel (conductor); October 26-27, 8 pm • Tickets available at TX on the Square box office

**Sundays at 3 Organ Concerts** St Joseph's Basilica, 10044-113 Street, 429.1655 • Philippe Bélanger (organ) • October 28, 2007, 3 pm • Tickets: \$15 • Tickets available at TX on the Square, 420.1757

**University of Alberta Department of Music—Music at Convocation Hall** Convocation



**Clady Church-Fall Moon Folk Club** St Basil's Cultural Centre, 10819-71 Avenue, 438 6410 • Susan Crowe • November 30, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

**Coloan Horn Stage**, 1001 Calahoe Road, Spruce Grove, 962 8995 • Contemporary Celtic band from Adelaide • Thursday, November 22, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451 8900

**David Francis-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 3, 2007 • The House Kats, Jessica Heine, and more • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music, 477.1586 • Season ticket information available at 288.8111

**Drum and Dance Jams** Hazelden Hall, 9630-55 Avenue, 433.6273, www.vibe-tribe.ca • Vibe Tribe Productions drum circle led by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-9:30 pm • Tickets: \$10 (door), children under 12 free

**Doer Poets-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 10, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music, 477.1586 • Season ticket information available at 288.8111

**Guy Davis Festival Music**, 100 Festival Way, Sherwood Park, 454.2852 • Guy Davis and the High Flying Rockets, blues • Friday, November 16, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Holmesat 2007-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Sunday, November 4, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music, 477.1586 • Season ticket information available at 288.8111

**International Guitar Night** Festival Place, 100 Festival Way, Sherwood Park, 454.2852 • World music with Brian Gore, D'Gary, Clive Carroll, Miguel de la Bastide • Sunday, November 11, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Making Sound Connections (See connector on music)** University of Alberta, 492.0274, www.uofa.ca/astro/conferences.htm • Live, mediated and virtual music communities • November 24, 2007

**Mem Shannon and the Membership** Blues On Vinyl, Commercial Hotel, 10329-82 Avenue, 439.3981 • November 5-11, 2007

**Michael Cleveland and Flamekeeper** Irish Cultural Centre, 6452-35 Avenue, NW, Bonaville • Foothills Bluegrass Music Society, Opening act Crazy Bones String Band • Friday, November 16, 2007, 7 pm • Tickets: \$20, children 16 and under free (door)

**Michael Cleveland and Flamekeeper** Westbury Theatre, Transalta Arts Barns, 10330-84 Avenue • Northern Bluegrass Circle Music Society featuring Audie Blacklock • November 17, 2007

**Myrral-Fall Moon Folk Club** St Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • Trucks • November 16, 2007 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

**New Riders of the Purple Sage** Festival Place, 100 Festival Way, Sherwood Park, 454.2852 • Saturday, November 3, 2007, 7:30 pm • Tickets: \$36-\$42 • Tickets available at Festival Place box office

**The Prosser-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, November 24, 2007 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music, 477.1586 • Season ticket information available at 288.8111

**Roy Rogers and Merlo Buffalo** Festival Place, 100 Festival Way, Sherwood Park, 454.2852 • blues • Friday, November 9, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Susan Aglukark** Festival Place, 100 Festival Way, Sherwood Park, 454.2852 • pop/rock • November 23, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Sylvia Tyson** Festival Place, 100 Festival Way, Sherwood Park, 454.2852 • folk • Saturday, November 10, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Wild Rose Old Time Fiddlers Society** Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance • every Monday

**Williams and Rae** Ramada Inn • Thursday, November 29, 2007

## THEATRE

**Altoire, Maine** Varsova Theatre, 10329-83 Avenue, 433.5584 • Shadow Chairs • By John Ciani, directed by Coralie Cairns, John Hudson and Wayne Paquette. Set in a mythical small-town in New England, this tale looks at nine connected interludes which take place one frosty winter night • Until November 4, 2007

**Bitchslap!** Roxy Theatre, 10708-124 Street, 453.2440 • Guys in Disguise, Theatre Network Roy Performance Series • By Darrin Hagen, starring Darrin Hagen, Trevor Schmidt, and Davina Stewart, directed by Trevor Schmidt, John Crawford (The Movie Star) and Bette Davis (The Actress)—the ultimate Screen Goddesses, it's just too bad they hate each other so much • Preview: November 28 • November 29-December 8, 2007

**Caravans théâtrale (community show)** La Cité, 8627 rue Marie-Anne Gaboury, 51 Street, 493.6400 • L'Un Théâtre • A series of one-act plays • November 22-24, 2007; November 29-December 1, 8 pm; November 25; December 2, 2007, 2 pm • Tickets: \$23 (adults)/\$15 (students)

**Choke** Roxy Theatre, 10708-124 Street, 453.2440 • Theatre Network • A world premiere about a mother's love for her sons, by Theatre Network's playwright-in-residence Cathleen Rootsaert, starring Chris Bultough, Kevin Carey and Marilyn Ryan directed by Marianne Copthorne. When Catherine becomes seriously ill, it turns the family upside down, forcing her sons Dylan and Greg to push past their sibling rivalries and figure out what it means to care for someone else • November 1-18, 2007

**Desperate Households** Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • On Hysteria Lane life appears quiet and serene. The houses, the lawns and the gardens are perfect, and the people who live on Hysteria Lane appear to be perfect, too. This is a look at life behind the walls of a gated, bedroom community where affairs, scandals, music, murder, dance, intrigue, food and deception exist—all the elements for an amazing good play • November 2, 2007; January 27, 2008

**Hana's Suitcase** Citadel Shooter Theatre, 9828-101A Avenue, 452.1820 • By Emily Sher based on the book by Karen Levine, directed by Allen Macinnis. A suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo, Japan. On the outside, painted in white, were the words: "Hana Brady, May 16, 1931" and "Waisenkind"—The German word for orphan. The children who saw the suitcase on display were full of questions. Recommended for youth 10 years of age and up in Grades 5-12. Each performance will be followed by a talkback with members of the cast • November 3-15, 2007

**Jack and the Beanstalk** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Presented by Missoula Children's Theatre (MCT), A classic tale featuring local students • Saturday, November 24, 2007, 3 pm and 7 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster, 451.8000

**Little Women** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Music by Jason Howland, lyrics by Mimi Dickstein, book by Allan Knee. Based on Louisa May Alcott's novel Musical, set during the Civil War, produced by MacCowan Theatre Arts and Theatre Productions • November 1-2, 2007, 8 pm • Tickets: \$15 (adult)/\$10 (senior/student) • Tickets available at TicketMaster, 451.8000

**Lead 'n' Dance Cabaret** Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre with Guys in Disguise • 16th Annual Cabaret • Part of the Exposure Festival, Edmonton's annual celebration of all things theatrically queer • November 23-24 • Tickets available at the box office

**A Midsummer Night's Dream-The Horizon Players** Horizon Stage, 1001 Calahoe Road, Spruce Grove, 962.8995 • A magical story of star-crossed lovers and overly ambitious homespun clowns—one of Shakespeare's funniest comedies • November 29, 30 December 1, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

**Movie! Out** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Broadway Across Canada • Billy Joel and director/choreographer Twyla Tharp have joined forces to create this new musical—a story of five lifelong friends over two turbulent decades • November 14-17, 2007, 8 pm; November 18, 7:30 pm; November 17-19, 2 pm • Tickets available at TicketMaster, 451.8000

**Oh Seasonal** Varsova Theatre, 10329-83 Avenue, 433.5584 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, November 24, 2007, 11 pm

**Peace, Love and Rock 'N' Roll** Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Written and

compiled by Will Marks. Taped a wild night back to the swinging '60s, celebrate the Twists, the Watts, the British Invasion, the Beach Boys, Motown and the mini skirt • November 8, 2007-February 17, 2008 • Buffet and show, \$59-\$89

**The Shape of A Girl** (439.3995) • Concrete Theatre • This one-woman show by Joan McLeod is for Junior and Senior High schools; it's a powerful and emotional exploration of bullying and teen violence • Touring Edmonton and area Junior and Senior High schools: November 12-23, 2007. Public performances: November 9-10, 23-24, 2007

**Sophocles' Antigone** Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 452.2495 • Studio Theatre • Adapted and directed by Department of Drama Professor Kathleen Weiss. Two brothers have fallen, King Creon allows only one to be buried, forbidding funeral rites to the other, but Antigone resolves to give her brother proper burial, no matter the consequences • November 29-December 8, 2007, 7:30 pm, matinee Thursday, December 6, 12:30 pm, no show Sunday, December 2

**Snack** Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre • By David Rubinoff • Featuring Frank Zoller, directed by Rob Moffat • November 1-10, 2007 • TIX on the Square, 420.1757

**Vimy Citadel** MacLab Theatre, 9828-101A Avenue, 452.1820 • By Vern Thiessen, directed by James Macdonald • Until November 11, 2007

**What the Butler Saw** Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 452.2495 • Studio Theatre • By Joe Orton, directed by Ron Jenkins • A psychiatrist is convincing a young woman to confess as part of a job interview, when his wife enters, a wild, farcical romp is off and running • November 1-10, 2007, 7:30 pm, matinee Thursday, November 8, 12:30 pm, no show Sunday, November 4

**XOmas 3** PCL Studio TransAlta Arts Barns, 10330-84 Avenue, 686.5950 • Mostly Water Theatre's sketch comedy, perfect for grins, cynics and anyone who gets frustrated by excessive Christmas decorations. Watch out for some swearing, some vulgarity, and plenty of hilarity • November 22-December 1, 2007, 8 pm (no show on Monday) • Tickets available at the door

## DECEMBER ART GALLERIES

**AGA-Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.8225 • *Frederick Leighton: Portraits into the Light*, Portraiture by Frederick Leighton within the context of Canada's history of portrait painting through the 20th century. Organized and circulated by the Varley Art Gallery, December 8, 2007-February 17, 2008 • *New Acquisitions*: Curated by Catherine Crowston, until February 17, 2008 • *Fun House*: until January 6, 2008 • *Artfuling Ed Ruscha*: until January 6, 2008 • All Day Saturdays: December 6, 1-4 pm

**A. J. O'Sullivan Art Centre** 559 Broadmoor Blvd., Sherwood Park, 449.4443 • *Christmas Market* Plate Artworks by the Art Society of Strathcona County • December 1-2, 2007 • Request donation for Food Bank

**Alberta Craft Council** 10186-105 Street, 488.6611, 1 800 do craft (toll free in Alberta) • *Edmonton Traditional Rug Hookers Guild* juried exhibition; until December 8, 2007

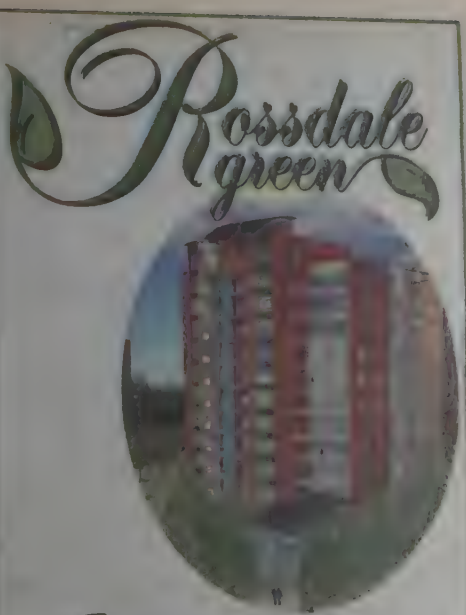
**Art Beat** 26 St Anne Street, St Albert, 459.3579 • Featuring artworks by the gallery artists • December, January and February

**Fringe Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 432 0240 • Artworks by Neil Fierl and Sidel Bradley • Through December, 2007

**Front Gallery** 12312 Jasper Avenue, 488.2952 • New urban abstract work by Tony Baker, December 4-15, 2007, opening reception, Thursday evening, December 6 • *Sherry and Shortbread*: A Christmas evening celebration of fine art; December 6, 5-8 pm, 2007

**Gallery A** University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 497.5634 • *Dressed to Rule, 18th Century Court Attire in the MacTaggart Art Collection*: This is the inaugural exhibition for both the new Gallery A and the MacTaggart Art Collection. A selection of court attire from the Qing Dynasty (1644-1911), curated by John Volmer • Until December 16, 2007

**Gallery at Milner** Stanley A. Milner Library Main Fl., St. Winston Churchill Library, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm, Sun 1-5 pm • Hand



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# SNAP GALLERY

## 07/08 SEASON

**July 26-Sept 1**

Main Gallery: Marilee Salvador "Ring around the Rosie"  
Studio Gallery: Michelle LaVole "In the Gathering Light"

**Sept 6-Oct 13**

Main Gallery: Leszek Wyciolkowski "Searching for Balance"  
Studio Gallery: SNAP Student's Exhibition

**Oct 13, 2007**

Main Gallery: "Love Those Clothes you Wear"

**Oct 18-Nov 24**

Main Gallery: Jun Shirasu "A Day of Discovery"  
Studio Gallery: Group Show

**Dec 1-22**

Main Gallery: Print Affair

**Jan 10-Feb 23**

Main Gallery: Patrick Bulas

**Feb 28-April 12**

Main Gallery: Karen Trask

**April 17-May 31**

Main Gallery: Erik Watercotte, Shannon Collis & Michelle Murillo

**June 5-July 19**

Main Gallery: Edmonton Print International

**July 24-Sept 6**

Main Gallery: David Poolman & Slawomir Grabowy "Title TBA"

10309-97 street snap@snapartists.com T: 1.780.423.1492  
Edmonton, AB T5J 0M1T www.snapartists.com F: 1.780.426.1177

### THE SEASON

EDMONTON PRIMA PRIMA PRIMA

**De Camera Singers** First Baptist Church, 10031-109 Street • *Songs of the Sea* • November 10, 2007, 8 pm • Tickets: \$10/\$15; \$35 (subscription) • Tickets available at TIX on the Square or at the door

**Edmonton Chamber Music Society** Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Andrew Manze (violin) and Richard Egan (piano) re-create an imagined recital in the home of Sir Hubert Parry, a much-celebrated composer and scholar in late-Victorian England. Saturday, November 10, 2007, 8 pm • The Theatre of Early Music (seven members of the Montreal-based ensemble), with Daniel Taylor (counter-tenor), and Emma Kirkby (soprano) a program highlighted by the Stabat mater of Giovanni Battista Pergolesi; Wednesday, November 21, 2007, 8 pm • Tickets available at TIX on the Square, 420.1757, The Gramophone, and at the door

**Edmonton Opera** Shaw Conference Centre, Hall D • Opera Gala: An evening of dinner and dancing surrounded glamour and elegance that can • Friday, November 2, 2007 • Call 429.1000 for information or tickets

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • ESO Symphony for Kids: *Charlotte and the Music Maker*; Playpus Theatre, Peter Dondjerski (conductor); Saturday, November 3, 2 pm • Friday Masters: *Rodrigo and Bruckner*; Friday, November 9, 7:30 pm • Classic Landmarks Masters: *Rodrigo and Bruckner*; Giancarlo Guerrero (conductor); Daniel Bolshoy (guitar); Saturday, November 10, 8 pm; Symphony Prelude 7:15 pm; tickets available at the Winspear box office • Robbins Lighter Classics: Charlie Chaplin's *Modern Times*; William Edkins (conductor) Thursday, November 15, 8 pm • Midwest Classics: *The Four Seasons*; Vars Taurins (conductor); Martin Risseley (violin); Janet Youngdahl (soprano); Tyler Duncan (baritone); Wednesday, November 21, 7:30 pm • Christmas Concert: John McDermott's *Christmas*; John McDermott (singer); Edmonton Symphony Orchestra; Friday, November 23, 8 pm • Tickets available at the Winspear box office

**Northern Harmony 2007** Myer Horowitz Theatre, SUB, University of Alberta Campus • Saturday, November 3, 2007 • Tickets available on September 4, 2007 at TIX on the Square, The Gramophone

**Pro Coro Canada** Windsor Centre, 9720-102 Avenue, 428.1418; Toll-free 1-800-563-5081 • *Male Voices: The NEW Tradition* (part of Pro Coro Light series); Trent Worthington (conductor); joined by young men from local High School and Youth Choirs, Pro Coro Canada's tenors and basses • Sunday, November 11, 2007, 2 pm • Tickets available at the Winspear box office

**University of Alberta Department of Music-Music at Convocation Hall** Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II-All-Brhams**; Patricia Tas (piano); Marina Hoover (cello); Friday, November 23, 2007, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall I: Works by Beethoven and Brahms**; Steven Bryant (violin), Dianne New (violin), Sue Jane Bryant (viola), Tanya Prochazka (cello); Janet Scott Hoyt (piano); Sunday, November 25, 2007, 3 pm • Tickets available at TIX on the Square, 420.1757

**University of Alberta Department of Music** Convocation Hall, Arts Building, University of Alberta • **University of Alberta Symphony Wind Ensemble**; Angela Schroeder (conductor); Friday, November 9, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **The British Connection**; University Symphony Orchestra and University of Alberta Academy Strings; Tanya Prochazka (conductor); program will include works by Purcell, Vaughan Williams and Elgar; Sunday, November 18, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **University of Alberta Orchestral Winds and Percussion**; Angela Schroeder (conductor); Wednesday, November 21, 2007, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **World Music Sampler**; Saturday, November 24, 2007, 8 pm; free • **University of Alberta Concert Choir**; Delia Cairns (conductor); Friday, November 30, 2007 at 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757

**Winston Chel** Dow Centennial Centre, 6700-84 Street, Fort Saskatchewan, 992.6400 • Canadian pianist • Sunday, November 4, 2007, 3 pm • \$19.50 (adult)/\$17.50 (senior/student); tickets available at TicketMaster 451.8000, Dow Centennial Centre ticket outlet • Master Workshop: Classical Piano with Winston Choi • Sunday, November 4, 2007, 7 pm; **BOOK TIX**

### MUSIC

**Arroyo Linea** Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • *Lines: Songs and Stones* with guest Jason Blaine; country • Sunday, November 4, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**All Nail All Night** Festival Place, 100 Festival Way, Sherwood Park, 464.2852 • A Nail Young Tribute featuring Kit Johnson and Steve Pincus; pop/rock • Saturday, November 24, 2007, 7:30 pm • Tickets \$28-\$32 • Tickets available at Festival Place box office

**April Rains and Strong** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Concert with fiddle, Celtic guitar, slide guitar and dobro • Thursday, November 1, 2007, 7:30 pm • Tickets \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

**The Arrogant Worms** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Musical comedy • November 15-16, 2007, 7:30 pm • Tickets \$30 (adult)/\$25 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

**The Arrogant Worms** Dow Centennial Centre, 6700-84 Street, Fort Saskatchewan, 992.6400 • Saturday, November 17, 2007, 2 pm and 8 pm • Tickets: \$26.50 (adult)/\$24.50 (senior/student) • Tickets available at TicketMaster 451.8000

**Black and White Fundraiser-Stepping Out** Festival Place, 100 Festival Way, Sherwood Park, 443.3378, 464.2852 • with The River City Big Band • November 17, 2007

**Born Ruffians/Caribou** Starline Room, 10030-107 Street • Friday, November 2, 2007

**Brad Johner** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Concert, country music • Friday, November 9, 2007, 7:30 pm • Tickets: \$25 (adult)/\$20 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

**Brian Gregg and Patry Amico Trio** Bell and Court Pub, 200-10A Main Blvd., Sherwood Park • blues/roots and original music with Mo' on bass • November 16-17, 2007, 10-11 pm

**Christimes with the Von Trapp Children** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • Thursday,

## CITADEL THEATRE SEASON

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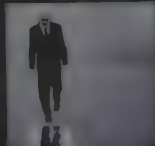
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## MUSIC

**Al Simmons** Winspear Centre, 5720-102 Avenue, 429 1992 • December 21-22, 2007 • Tickets available at the Winspear box office

**Drum and Dance Jams** Hazeldean Hall, 9530-66 Avenue, 433-6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle led by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

**A Jazzy Christmas** Festival Place, 100 Festival Way, Sherwood Park, 464-2852 • The River City Big Band with P. J. Perry • Friday, December 14, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**MacEwan's Music Program** 437-4436 • Big band concert • December 2007 • Tickets available at TX on the Square

**Michelle Wright** Festival Place, 100 Festival Way, Sherwood Park, 464-2852 • I'm Dreaming of a Wright Christmas Tour 2007: country • Wednesday, December 12, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Notalie MacMaster** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992-6400 • December 11-12, 2007, 8 pm • Tickets: \$46.50 (adult)/\$44.50 (senior/student) • Tickets available at TicketMaster, 451-8000

**New Year's Eve The Top Ten Show and Revue** Festival Place, 100 Festival Way, Sherwood Park, 449-3378, 464-2852 • Starring Dave Babcock • December 31

**Northern Bluesgrass Circle Music Society** Pleasantview Community Hall, 10860-57 Avenue, 922-4204 • Jam session every Wednesday; slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

**Songs of John** Festival Place, 100 Festival Way, Sherwood Park, 464-2852 • Tribute to John Lennon featuring Mark Sterling: pop/rock • Saturday, December 8, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Terry McDade and the McDades' Christmas Show** Festival Place, 100 Festival Way, Sherwood Park, 449-3378, 464-2852 • Celtic • December 7, 2007, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Wild Rose Old Time Fiddlers Society** Pleasantview Community Hall, 10860-57 Avenue, 433-2815 • Old time fiddle music jam and dance every Monday

**Winter Harp** Horizon Stage, 1001 Calahoe Road, Spruce Grove, 962-8995 • Contemporary, Celtic and medieval songs and stories in celebration of Christmas and winter • Monday, December 10, 2007, 7:30 pm • Tickets: \$30 (adult)/\$25 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451-8000

## THEATRE

**Bitchslap!** Roy Theatre, 10709-124 Street, 453-2440 • Guys in Disguise, Theatre Network Roy Performance Series • By Darrin Hagen, starring Darrin Hagen, Trevor Schmidt, and Davina Stewart, directed by Trevor Schmidt. Joan Crawford (The Movie Star) and Bette Davis (The Actress)—the ultimate Screen Goddesses. It's just too bad they hate each other so much • Until December 9, 2007

**Caravane Théâtrale (community show)** La Cité, 8627 rue Marie-Anne-Gibault, 91 Street, 469-8400 • L'Unité Théâtre • A series of one act plays • December 1, 2007, 8 pm; December 2, 2 pm • Tickets: \$23 (adults)/\$15 (students)

**A Christmas Carol** Citadel MacLab Theatre, 8829-101A Avenue, 425-1820 • Adapted by Tom Wood based on the story by Charles Dickens, directed by Bob Baker and starring Tom Wood as Ebenezer Scrooge • December 1-23, 2007

**Christmas Carol Project** Roy Theatre, 10709-124 Street, 453-2440 • A Brass Monkey Production starring Kenneth Brown as narrator, Bill Bourne (Scrooge), Tom Roschko (Bob Cratchit), Kevin Cook (Ghost of Marley), Terry Morrison (Ghost of Christmas Past), Al Brant (Ghost of Christmas Present), Dale Ladouceur (Ghost of Christmas Future), and Maria Dunn (Tiny Tim), with Bill Hobson on drums and percussion. A unique fusion of theatre and music, the spirit of the classic Dickens tale translated into a modern roots music celebration • December 14-15, 2007, 7 pm; December 16, 2 pm; December 19-22, 7 pm • www.brassmonkeyproductions.com

**Cinderella** TransAlta Arts Barns, 10330-84 Avenue, 446-9000 • Fringe Theatre Adventures • Produced by Alberta Opera, adapted by Garner Butler and Jeff Unger, music by Jeff Unger, directed by Faren Timoteo. Cinderella faces a life of drudgery as a ser-

vant to her evil and hapless stepisters and can only dream about going to the Royal Ball. With a little help from her godmother, Cinderella dons a new wardrobe and a new faith in her self. She awakens the Ball and captivates Prince Andrew. Recommended for children 5-12 or Grades K-6 • December 7-9, 2007

**Desperate Households** Jubilation's Dinner Theatre, 8882-170 Street, 484-2424 • Until January 27, 2008

**Jesus Christ Superstar** Jubilee Auditorium, 11455-87 Avenue, 427-2760 • By Andrew Lloyd Webber and Tim Rice, the story of the final seven days in the life of Jesus of Nazareth • December 10-11, 2007, 7:30 pm • Tickets: \$55/\$55/\$45 • Tickets available at TicketMaster, 451-8000

**A Midsummer Night's Dream—The Horizon Players** Horizon Stage, 1001 Calahoe Road, Spruce Grove, 962-8995 • A magical story of star-crossed lovers and overly ambitious homespun clowns—one of Shakespeare's funniest comedies • December 1, 2007, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451-8000

**Oh Sessanna! Christmas Special** Varscona Theatre, 10329-84 Avenue, 433-3399 • A Euro-style Christmas variety spectacle featuring Yuletide songs guided by the little elf, Susanna Patchouli and her divine helper, Eros, the God of Love • \$10 at the door • Saturday, December 15, 2007, 11 pm

**Peace, Love and Rock 'N' Roll** Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051 • Written and compiled by Will Marks. Take a wild ride back to the swinging '60s, celebrate the Twist, the Watutsi, the British Invasion, the Beach Boys, Motown and the mini skirt • Until February 17, 2008 • Buffet and show, \$59-\$89

**Sinbad the Sailor** Waterdale Playhouse, 10322-83 Avenue, 459-2945 • By Paul Reakes • A mystical journey to the Far East where cultures, living carpets, music and adventure await! This classic pantomime, in the true tradition, blends familiar music and adventure with slap-stick comedy and deeds of derring-doi! Take a magic carpet ride to Constantinople where our hapless hero must rescue the pilfered princess from the vile villain in an unforgettable romantic adventure for the entire family • December 5-15, 2007; audition dates: September 9-10, 2007

**Sophocles' Antigone** Timms Centre for the Arts, Main Stage, 88 Avenue, 112 Street, 492-2495 • Studio Theatre • Adapted and directed by Department of Drama Professor Kathleen Weiss. Two brothers have fallen. King Creon allows only one to be buried, forbidding funeral rites to the other, but Antigone resolves to give her brother proper burial, no matter the consequences • Until December 8, 2007, 7:30 pm; matinee Thursday, December 6, 12:30 pm; no show Sunday, December 2

**South Pacific (the musical)** Festival Place, 100 Festival Way, Sherwood Park, 449-3378, 464-2852 • Music by Richard Rodgers, lyrics by Oscar Hammerstein II, and based on the book by Oscar Hammerstein II and Joshua Logan adapted from James Michener's novel *Tales of the South Pacific* • December 21, 2007-January 5, 2008 • Tickets available at Festival Place box office

ENTERTAINMENT WEEKLY PICK

You Are Here  
by Daniel MacIvor

Sinbad the Sailor  
by Paul Reakes

Crimes of the Heart  
by Beth Henley

Lion in Winter  
by James Goldman

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### THE SEASON

EXHIBITION FROM NOVEMBER PRICE

collected baskets by Jean Connor • December 2007

**Harcourt House Arts Centre** 3rd Floor, 10215-112 Street, 426-4180 • *The New Alchemists*: Caterina Pizanius, curator, and artworks by Blair Brennan, Isla Burns, Catherine Burgess • Until December 22, 2007

**McMillen Gallery** Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-8 pm; Sat-Sun, noon-6 pm; evening and weekend hours subject to volunteer availability • *Rosenburg Quilts*: Some of the quilts from the Rosenberg collection presented by the Department of Human Ecology, University of Alberta; until December 9, 2007 • *Four Outside Views*: A compilation of four artists' works that offer a glimpse into Alberta's diverse landscapes; December 15, 2007-February 10, 2008

**MCPAG (Multicultural Centre Public Art Gallery)** 5411-51 St. Story Plain, 963.2777 • Photographs by Jeff Kucharsky; until December 6, 2007 • Artworks by members of the Society of Western Canadian Artists; December 8, 2007-January 17, 2008; opening reception: Sunday, December 9

**Profiles Public Art Gallery** 19 Perron Street, St. Albert, 460.4310 • *Guided*: Featuring artworks by the St. Albert Place Visual Arts Council, the St. Albert Painters' Guild, the St. Albert Potters' Guild, the St. Albert Quilters' Guild, the Floral Arts Society, the Fine Arts • December 6-23, 2007 • Opening reception: December 6, 6-9 pm; in conjunction with the Downtown Business Association's (DBA) Light Up, a one-night event featuring a variety of activities

**Snap Gallery** 10309-97 Street, 423.1452 • *Print Affair*: SNAP's annual winter fundraiser featuring affordable limited-edition, original prints and handmade cards by professional and emerging artists. Proceeds go to support community programming at SNAP • December 1-22, 2007 • Opening reception: December 1 • Admission is free

**Visual Arts Alberta Association** 3rd Fl. 10215-112 Street, 421.1731/1.866.421.1731 • *Passages 2008*: Artworks by Leona Clausen and Audra Schlobocher • Until December 22, 2007

### COMEDY

**The Comedy Factory** 3414 Gateway Boulevard, 469.4999 • Non-profanity comic every Thursday-Saturday • Laif Skiving • December 15, 2007

### DANCE

**Alberta Ballet** Jubilee Auditorium, 11455-87 Avenue, 428.6839 ext. 1 • *The Nutcracker*: Alberta Ballet's celebrated Christmas classic. Pl. Tchaikovsky's *The Nutcracker* accompanied by the Edmonton Symphony Orchestra • December 14-16, 2007 • Tickets available at TicketMaster, 451.8000

**Brian Webb Dance Company** John L. Haer Theatre, 10045-156 Street, 452.3287 • December 6-7, 2007 • *Usha Gupta* • Tickets available at TIX on the Square, 420.1757

**Isis Dance Festival** Place Theatre, 100 Festival Way, Sherwood Park, 464.2852 • *Midnight at the Oasis*: a Middle Eastern Dance (belly dance) performance featuring choreographies from student and teacher as well as professional dancers and guests • Sunday, December 2, 2007, 7:30 pm • Tickets: \$18 (adv)/\$22 (door) • Tickets available at Isis Dance, 439.6960 (available mid October) Festival Place box office, 464.2852

### LITERARY

**TALES—The Alberta League Encouraging Storytelling** Rosie's Bar and Grill, 10475-80 Avenue, 437.5535 • *Story Cakes: Perfect Gifts*: open mic opportunity • First Thursday each month, December 6, 2007, 7-9 pm • \$5

**TALES: Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

### MUSIC (CLASSICAL)

**Alberta Baroque Ensemble** Robertson-Westley United Church, 10208-123 Street • Music for a Festive Season: Featuring Da Camera Singers, Janet Smith (soprano), Mireille Riviere (mezzo soprano), Russell Whitehead (trumpet) • Sunday, December 9, 2007, 3 pm and 7:30 pm • Tickets: \$23 (adult)/\$18 (student/senior) at TIX on the Square

**Concordia School of Music** McDougall United

Church, 10024-101 Street, 479.9313 • *Concordia Christmas Concert*: Concordia Concert Choir, Concordia Singers, Concordia Community Chorus, Concordia High School Choir • Saturday, December 1, 2007, 7:30 pm; Sunday, December 2, 2007, 3 pm • Tickets: \$10 (adult)/\$5 (senior/student/child)/\$25 (family) • Tickets available at the door, Concordia student accounts office or phone 479.9313

**Concordia School of Music** Concordia Convocation Hall, Arts Building, U of A, 11316-89 Avenue, 479.8481 • *Winter Concert*: Festival City Winds Music Society • Saturday, December 8, 2007, 7:30 pm • Tickets available from FCWM members, at the door

**Concordia School of Music** Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479-8481. 479.9313 • *Jubilo!*: Belles of Concordia with Community Chorus Chamber Ensemble • Saturday, December 15, 2007, 7:30 pm • \$10 (adult)/\$8 (senior/student/child)/\$25 (family) • Tickets available at the door, the Concordia student accounts office or phone 479.9313

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • *Classic Landmarks Masters*: Strauss, Rachmaninoff and Respighi William Eddins (conductor), Lidia Khaner (oboe), Saturday, December 1, 8 pm; *Symphony Prelude*: 7:15 pm • Sunday Showcases: Strauss, Rachmaninoff and Respighi William Eddins (conductor), Lidia Khaner (oboe), Sunday, December 2, 2 pm • Christmas concert: Handel's *Messiah*: Jean-Marie Zeitouni (conductor), Shannon Mercer (soprano), Mireille Lebel (mezzo-soprano), John Tessier (tenor), Russell Braun (baritone), U of A Madrigal Singers (Leonard Ratcliff Music Director), December 8, 8 pm • Christmas concert: *A Family Christmas Concert*: features a special presentation of *The Snowman*, Monday, December 10, 7 pm • Christmas concert: *Colin James and the Little Big Band*, The Edmonton Symphony Orchestra, Tuesday, December 11, 8 pm • Special Christmas concert: *Gospel artist Michael W Smith* with the Edmonton Symphony Orchestra, December 17-18, 7:30 pm; December 12-30 pm • *Robbins Pops, Yuletide with Al Simmons*: December 21-22, 8 pm • *Symphony for Kids, Christmas for Kids with Al Simmons*: Saturday, December 22, 2 pm • Tickets available at the Winspear box office

**EKOS Singers** Edmonton City Hall, Churchill Square • Christmas at City Hall: Annual free Christmas concert with guests The Little Dickens Children's Choir from Holyrood School, and the Studio "B" Saxophone Quartet • December 8, 2007, 2 pm • Free

**Greenwood Singers** St. Joseph's Basilica, 10044-113 Street, 492.7681 ext. 231 • Evening of Readings and Hymns for Advent and Christmas: A reflective evening of music and scripture readings for Advent and Christmas—sponsored by St. Joseph's College and the Catholic-affiliated College at the University of Alberta • Sunday, December 2, 2007, 7:30 pm • Tickets: \$10 • Tickets available at St. Joseph's College and at the door

**Greenwood Singers** McDougall United Church, 10025-101 Street, 420.1757 • *The Many Moods of Christmas*: Christmas music across the ages, from sacred to secular. Special guests include the University of Alberta Handbell Ringers • Monday, December 3, 2007, 8 pm • Tickets: \$20 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square, 420.1757, and at the door

**Pro Coro Canada** Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800-563-5581 • A Pro Coro Christmas: Richard Sparks (conductor), Pro Coro Brass, Jeremy Spangerson (organ), guest artists • Sunday, December 16, 2007, 2 pm • Tickets available at the Winspear box office

**The Richard Eaton Singers** Winspear Centre, 9720-102 Avenue, 429.1992 • *A Lightly Classical Christmas*: highlighted by Randol Bass' work for narrator, choir and orchestra, Glad Tidings • Tuesday, December 18, 8 pm, 2007 • Tickets available at the Winspear box office

**University of Alberta Department of Music** Convocation Hall, Arts Building, University of Alberta • *Happini! University of Alberta Jazz Choir*: John McMillan; Saturday, December 1, 2007, 8 pm; tickets \$15 (adult)/\$10 (student/senior)

**University of Alberta Concert Band**: Wendy Gradwohl (conductor), Sunday, December 2, 2007, 3 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

**University of Alberta Department of Music—An evening of big band music** John L. Haer Theatre, Jasper Place Campus, Grant MacEwan College • *Grant MacEwan College and University of Alberta Jazz Bands*: Raymond Baril and Tom Dust (Directors) • Monday, December 3, 2007, 7:30 pm • For ticket and concert information, please contact Grant MacEwan College, 437.4435

## A Beautiful View

by Daniel MacIvor  
Sep 18 to Oct 7, 2007

## Choke

by Cathleen Rootsaert  
WORLD PREMIERE | Oct 30 to Nov 18, 2007

## Famous Puppet Death Scenes

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## MUSIC

**Come on in My Kitchen!** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Featuring host Mark Sterling and guest Bob Evans • blues • January 25, 7:30 pm, 2008 • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**David Myhrle and Carl Brewster-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, January 19, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhrle's Music, 477.1586 •

**Drum and Disco** James Hartzel Hall, 3630-66 Avenue, 433.6279, www.vibe-tube.ca • Vibe Tube Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

**The East Village Opera Company** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • pop/rock • January 26, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Elizabeth Shepherd** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Jazz • January 19, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Gord Bandford** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Country with guest Krista Scoggins • Saturday, January 19, 2008, 8 pm • Tickets: \$26.50 (adult)/\$24 (senior/student) • Tickets available at TicketMaster, 451.8000

**Jim Bryson Acoustic Band** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • with The Sojourners • blues • January 19, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at the Festival Place box office

**MacEwan's Music Program** 497.4436 • Showcase band concert • January 2008 • Tickets available at TIX on the Square

**More Pickin' Trio-Full Moon Folk Club** • Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • January 25 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square, 420.1757

**Matt Anderson** Horizon Stage, 1001 Calahou Road, Spruce Grove, 962.8995 • Blues, roots and rock musical • Friday, January 19, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office and TicketMaster 451.8000

**Matt Anderson** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Saturday, January 12, 2008, 8 pm • Tickets: \$19.50 (adult)/\$17.50 (senior/student) • Tickets available at TicketMaster, 451.8000 • Master Workshop: Blues Guitar with Matt Anderson • Saturday, January 12, 2008, 2 pm; 992.6140

**Northern Bluegrass Circle Music Society** Pleasantview Community Hall, 10860-57 Avenue, 422.6206 • Jam session every Wednesday, slow pitch jam starts at 8:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

**Steve Pines Trio-Full Moon Folk Club** • Basil's Cultural Centre, 10819-71 Avenue, 438.6410 • January 11, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

**Wild Rose Old Time Fiddlers Society** Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday

## THEATRE

**Beauty And The Beast** Citadel Shooter Theatre, 9828-101A Avenue, 423.1820 • Music By Alan

Manken, lyrics by Howard Ashman and Tim Rice, book by Linda Woolvertown, directed by Bob Baker, and starring John Ulyatt as Lumiere • Suitable for children five years of age and up • January 19-February 24, 2008

**Canoe Theatre Festival** Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre • Featuring *Fish Eyes and Honour* • Written and performed by Anita Majumdar • January 22-28, 2008 • TIX on the Square, 420.1757

**Desperate Households** Jubilations Dinner Theatre, 8882-170 Street, 484.2424 • Until January 27, 2008

**Good News** John L. Haas Theatre, 10045-155 Street, 497.4393 • Main Stage theatre presented MacEwan's Theatre Arts and Theatre Production students • January 25-February 2, 2008 • Tickets: \$45 (adult)/\$30 (student/senior) • Tickets: \$8 (advance student/senior)/\$13 (advance adult) • Main stage performances available at TIX on the Square

**Hamel and Grelat** TransAlta Arts Barn, 10330-84 Avenue, 448.9000 • Fringe Theatre Adventures • Produced by Kaybridge Puppets, live music, mask and puppetry bring this classic tale to life. Set in the Canadian Rockies, a brother and sister learn about co-operation, conservation and courage as they venture through dark forests, climb tall mountains, confront wild animals and meet a witch. Recommended for children 5-12 or Grades K-6 • January 25-27, 2008 • \$23 (adult)/\$19 (student/senior)/\$12 (child)

**Hockey Stories For Boys** Romy Theatre, 10708-124 Street, 453.2440 • Theatre Network Romy Performance Series • George Szilagyi's humorous and heart-warming story of a man, down on his luck, who decides to take a run at the Stanley Cup; directed by Steve Piro • January 2008

**MacGregor's Hard Ice Cream and Gas** Varcona Theatre, 10329-83 Avenue, 433.5554 • Shadow Theatre • By Daniel Macdonald • It's mid-winter in a Saskatchewan prairie town. The family patriarch has passed on, but the ground is too frozen to bury him. Caught in limbo until the thaw, the family is unable to move to the next, long-awaited phase of their lives • January 24-February 10, 2008

**The Mighty Carline** Third Space, 11516-103 Street, 420.1757 • Workshop West Theatre • By Collin Doyle • This hilarious and heartbreaking production features the Carlin family as they deal with grief the best way they can... a lot of beer, bickering and bonding • January 10-20, 2008 • Theatre 6-Pack offers 6 productions: \$77 (pass) at TIX on the Square, 420.1757

**Oh Susanna!** Varcona Theatre, 10329-83 Avenue, 433.3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, January 26, 2008, 11 pm

**Peace, Love and Rock 'N' Roll** Mayfield Dinner Theatre, 16615-109 Avenue, 483.4051 • Buffet and show, \$59-\$89

**South Pacific (the musical)** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Music by Richard Rodgers, lyrics by Oscar Hammerstein II, and based on the book by Oscar Hammerstein II and Joshua Logan, adapted from James Michener's novel *Tales of the South Pacific* • Until January 5, 2008 • Tickets available at Festival Place box office

## FEBRUARY ART GALLERIES

**AGA-Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.5223 • *Trajectories Of Modernism: Edmonton 1970-1985* How Edmonton developed and maintained a strong modernist tradition; how the artists,

CONTINUED ON NEXT PAGE



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## THE SEASON

CONTINUED FROM PREVIOUS PAGE

## JANUARY ART GALLERIES

**AGA-Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422.6223 • *Generation* January 19-March 24, 2008 • small-Mechanical reproduction, photographic imaging and digital technique have contributed to an altered sense of scale. How do artists represent our evolving sense of balance, proportion and scale? Curated by Marcus Miller, until March 24, 2008 • *Frederick Varley: Portraits into the Light* The portrait of Frederick Varley within the context of Canada's history of portrait painting organized and circulated by the Varley Art Gallery, until February 17, 2008 • *New Acquisitions* Curated by Catherine Croston, until February 17, 2008 • *Fun House* until January 6, 2008 • *Actualizing Ed Ruscha*, until January 6, 2008 • All Day Saturdays, January 19, 1-4 pm

**Art Beat** 26 St. Anne Street, St. Albert, 459.3679 • Featuring artworks by the gallery artists • January and February, 2008

**Fringe Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Tom Yorke • Through January 2008

**Gallery A** University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *We Are What We Wore—100 Years at the University of Alberta as Told Through Clothing*, Featuring clothing and textiles from the Clothing and Textile Collection in celebration of the University of Alberta's centenary in 2008 • January 21-March 2, 2008

**Harcourt House Arts Centre** 3rd floor, 10215-112 Street, 426.4180 • Jude Norris • *Spacefarers of the Expanse*: Tom Baker • January 10-February 16, 2008

**McMullen Gallery** Friends of the University Hospitals, U of A Hospital, 640-112 Street, 407.7152 • Open: Mon-Fri 10 a.m.-8 pm; Sat-Sun: noon-8 pm; evening and weekend hours subject to volunteer availability • *Four Outside Views*: A compilation of four artists' works that offer a glimpse into Alberta's diverse landscapes • Until February 10, 2008

**MCPAG (Multicultural Centre Public Art Gallery)** 5411-51 St, Stony Plain, 963.2777 • Artworks by members of the Society of Western Canadian Artists, until January 17, 2008 • Ceramics by Marjane M. Turnbull, masks and sculptures by Mwa Turnbull, January 19-February 22, 2008, opening reception: Sunday, January 20

**Profiles Public Art Gallery** 19 Perron Street, St. Albert, 460.4310 • *Windows*: Featuring artworks by Terry Reynolds • January 10-February 23, 2008 • Opening reception, January 10, 7-9 pm

**Snap Gallery** 10309-97 Street, 423.1492 • **Main Gallery**: Printworks by Patrick Bulas based on looking at theoretical phenomena in scientific journals as well as his personal experience • January 10-February 23, 2008 • Opening reception: Thursday, January 10, 7 pm

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *Maelstrom*: Eugenia Casteneda solo show • January 10-February 16, 2008 • Opening reception: January 10, 7-9:30 pm

## COMEDY

**Horizon Stage** 1001 Calahoo Road-Spruce Grove, 992.8995 • An evening of adult comedy with skits, stories, Q and A sessions, and lots of laughter with Mr. Lahey and Randy of *Trailer Park Boys* Age restriction 16+ • Friday, January 11, 2008, 7:30 pm • Tickets: \$25 (adult/\$20 (student/senior)) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

## DANCE

**Mid Zero Dance** Metro Cinema, 9828-101A Avenue, 424.1573 • MZD/FAVA LABA Dance Lab This year, in collaboration with FAVA, four teams of artists will be exploring dance for screen • January 25, 2008, 8 pm • Tickets: \$8 (FAVA/MZD member)/\$10 (general)

**Splash!-Hip Hop Show** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Presented by Edmonton's 3rd Street Beat Entertainment featuring Hip Hop crews, B-Boys.

Studio dancers, vocalists and variety • Friday, January 18, 2008, 7 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster 451.8000

## FILM

**FAVA** Zaidler Hall, Citadel Theatre, 9722-102 Street, 429.1671 • Annual Video Kitchen Glass begins, January 19, 2008, noon • MZD/FAVA LABA Presentation of *Dance for Screen*, January 25, 2008, 8 pm at Metro Cinema

## LITERARY

**TALES—The Alberta League Encouraging Storytelling** Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafés: *Cabin Fever*: open mic opportunity • First Thursday each month, January 3, 2008, 7-9 pm • \$5

**TALES, Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

## MUSIC (CLASSICAL)

**Alberta Baroque Ensemble** Robertson-Wesley United Church, 10209-123 Street • *Baroque Music from Italy*: Featuring Martin Risley (violin) • January 20, 2008, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

**Edmonton Chamber Music Society** Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Los Angeles Piano Quartet perform three works in the Romantic tradition for piano and strings • Saturday, January 19, 2008, 8 pm • Tickets: \$30 (regular)/\$20 (senior)/\$5 (student) • Tickets available at TIX on the Square, 420.1757, The Gramophone, door

**Edmonton Opera** The Alberta Ballroom, Crowne Plaza Chateau Lacombe, 10111 Bellamy Hwy • *H.M.S. Pinafore* Brunch: Opera Brunch: *Pencakes with your Puccini* • January 20, 2008, 11 am (brunch), 12:15 pm (performance) • Call 429.1000 for information or tickets.

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • *Classic Landmarks Masters*, *Beethoven, Brahms and Hamelin*: Jacques Lacombe (conductor), Marc-André Hamelin (piano) Saturday, January 12, 8 pm; *Symphony Prelude* 7:15 pm • Sunday Showcases: *Beethoven, Brahms and Hamelin*: Jacques Lacombe (conductor), Marc-André Hamelin (piano), Sunday, January 13, 2 pm • *Robbins Lighter Classics: European Journey*: Peter Dondjerski (conductor); Thursday, January 17, 8 pm • *Symphony for Kids: Winter Solstice—A Rocky Mountain Fairy Tale*, Peter Dondjerski (conductor), Samantha Whelan (kolkas creator and narrator), Keon Bimey (composor); Saturday, January 19, 2 pm • *Symphonie fantastique* Friday Masters: William Eddins (conductor), Louise Bessette (piano); Friday, January 25, 7:30 pm Afterthoughts: post-performance • *Classic Landmarks Masters*: Saturday, January 26, 8 pm, *Symphony Prelude*: 7:15 pm • Tickets available at the Winspear box office

**Trombone Festival** Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • *Classical* • January 20, 2008, 7:30 pm • Tickets available at Festival Place box office

**Pro Coro Canada** Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800-563-5901 • *The Power of Music*: Leonard Razafindralandy (guest conductor) • Sunday, January 27, 2008, 2 pm • Tickets available at the Winspear box office

**Sundays at 3 Organ Concerts** First Presbyterian Church, 10275-105 St, 429.1855 • Ryan Jackson (organ concert) • January 13, 2008, 3 pm • Tickets \$15 available at TIX on the Square, 420.1757

**University of Alberta Department of Music—Music at Convocation Hall** Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II**: Chamber and klezmer music with the University of Calgary String Quartet with Guillaume Tardif (violin), Sunday, January 27, 2008, 3 pm • Tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757, please contact the University of Alberta Department of Music to confirm concert information, 492.0601

**University of Alberta Department of Music** Convocation Hall, Arts Building, University of Alberta • **Alberta Baroque Ensemble Concerto** • **Competition**: Tuesday, January 15, 2008 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • **Concerto Competition Winner**: University Symphony Orchestra, works by Beethoven and Brahms, Sunday January 20, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757, please contact the University of



(advance) \$20 (door) • Tickets available at Southside Sound and TIX on the Square

**Hungry Hill** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 922-8955 • Contemporary acoustic blues • Thursday, February 14, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office, and TicketMaster 451-8000

**Jennifer Burzan-Fall Moon Folk Club** St Basil's Cultural Centre, 10819-71 Avenue, 438-6410 • with Julie Wolfe • February 29, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound, and TIX on the Square

**Joshua Bell and Jeremy Denk-Winspear Centre Presents** Winspear Centre, 9720-102 Avenue, 428-1932, 428-1414 • Thursday, February 21, 2008, 8 pm • This show is a special presentation, and is sold outside of the regular season • Tickets available at the Winspear Centre box office

**Le Mystère Des Voix Bulgares** McDougall United Church, 10025-101 Street, 428-1818 • Sunday, March 2, 2008

**Northern Bluesman Circle Music Society** Pleasantview Community Hall, 10860-57 Avenue, 922-4204 • Jam session every Wednesday, slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

**Patricia O'Collegan** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 922-8955 • Saturday, February 9, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at Horizon Stage box office and TicketMaster 451-8000

**Perle Batalla** Festival Place, 100 Festival Way, Sherwood Park, 443-3378, 464-2852 • Bird on a Wire, pop/rock • February 2, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Ruthie Foster** Winspear Centre, 9720-102 Avenue, 429-1952 • Thursday, February 14, 2008 • Tickets available at the Winspear box office

**Steve Dawson Trio-Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, February 16, 2008 • Tickets available at TIX on the Square 420-1757, Acoustic Sound, 433-3545, Myne's Music, 477-1586 • Season ticket information available at 288-8111

**Wild Rose Old Time Fiddlers Society** Pleasantview Community Hall, 10860-57 Avenue,

433-2815 • Old time fiddle music jam and dance every Monday

## THEATRE

**Beauty And The Beast** Citadel Shooter Theatre, 9828-101A Avenue, 425-1820 • Music by Alan Menken, lyrics by Howard Ashman and Tim Rice, book by Linda Woolverton, directed by Bob Baker, and starring John Ulyatt as Lumiere • Suitable for children five years of age and up • Until February 24, 2008

**Cette Filles-là** La Cité, 8627 rue Marie-Anne-Gaboury, 91 Street, 469-8400 • L'Unité Théâtre • By Joan MacLeod, translated by Olivier Choinière • February 14-15, 2008, 8 pm; matinee: February 17, 2 pm; school matinees: February 11-13, noon • \$23 (adult)/\$15 (student)

**Crimes of the Heart** Waterdale Playhouse, 10322-83 Avenue, 439-2845 • By Beth Henley • Travel to Mississippi as the three Magrath sisters take turns serving tears, torment and chocolate cake. A heart-breakingly humorous tale that takes a compassionate look into the lives of good people in the middle of wrong choices • February 6-16, 2008; audition dates: October 21-22, 2007

**Famous Puppet Death Scenes** Romy Theatre, 10708-124 Street, 433-2440 • Theatre Network, by the Old Trout Puppet Workshop. Starring the Old Trout puppet masters Peter Balkwill, Don Brinsmead, Pityu Kenderes and Judd Palmer. The time has come to face our fears, look death in the face, start laughing and feel good about it—comical, tragic, poignant and beautiful • Preview: February 12-13 • February 14-March 2, 2008

**Fly By Night-Cirque Vaudeville** La Cité Francophone, 8627-91 Street, 242-4104 • Firefly Theatre • An assortment of death-defying and laughter-inducing entertainment featuring the artistry of Edmonton's professional circus artists with music, magic, and Girls on Drapes • February 22-23, 2008, 8 pm • Tickets: \$20 • Tickets available at TIX on the Square, the door

**Frankenstein** Catalyst Theatre, 8529 Gateway Blvd, 420-1757 • Jonathan Christenson's adaptation of Mary Shelley's classic gothic novel • February 2-17, 2008

**Frazier-The College Years** Jubilation Dinner Theatre, 8882-170 Street, 484-2424 • Before he

went and hung out at that Boston bar where everybody knows your name, and before he had his own radio show in Seattle, Frazier Crane went to college Join us as we seek to answer some questions about Frazier Crane. All this will be mixed to your favourite 60s Motown/R&B music • February 1-April 6, 2008

**The Kitchen Witch** Mayfield Dinner Theatre, 16615-108 Avenue, 483-4051 • By Caroline Smith • Isabel Lomax and Dolly Biddle are two "mature" TV cooking show hostesses who have hated each other for 30 years—ever since Stephen Biddle dated one and married the other. When circumstances put them together on a TV show called "The Kitchen Witches," the insults are flung harder than the food • February 22-April 13, 2008 • Buffet and show: \$49-\$75

**MacGregor's Hard Ice Cream and Gas** Varosona Theatre • By Daniel Macdonald • It's mid-winter in a Saskatchewan prairie town. The family patriarch has passed on, but the ground is too frozen to bury him. Caught in limbo until the thaw, the family is unable to move to the next, long-awaited phase of their lives • Until February 10, 2008

**Macbeth** Citadel Maclell Theatre, 9828-101A Avenue, 425-1820 • By William Shakespeare, directed by Peter Hinton, starring Benedict Campbell and Diane O'aquila. When Macbeth is told that he will one day become King of Scotland, he is urged by his ambitious wife to take destiny into his own hands • February 9-March 2, 2008

**Mump and Smoot-Something** TransAlta Arts Barns, 10330-84 Avenue, 488-9000 • Fringe Theatre Adventures • Mump and Smoot are a Canadian clown duo created by Michael Kennard and John Turner. They share a penchant for human fears, magic, spirituality, personal values and dreaming which resulted in the creation of two clowns of horror. These clowns reside on the planet Ummun, worship their clown god Ummun, and speak their own brand of gibberish—Ummunian. No minors, not suitable for children • February 7-17, 2008 • Tickets: \$23 (adult)/\$19 (student/senior)

**Oh Susanna** Varosona Theatre, 10329-83 Avenue, 433-3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-actress Susanna Patchouli and her divine co-host Eros, God of Love • Tickets: \$10 (door) • Saturday, February 23, 2008, 11 pm

**Peace, Love and Rock 'n' Roll** Mayfield Dinner Theatre, 16615-108 Avenue, 483-4051 • Until February 17, 2008 • Buffet and show: \$59-\$99

**The Piano Man** Dow Centennial Centre, 8700-24 Street, Fort Saskatchewan, 992-6400 • Starring Jim Winger, The Songs of Billy Joel and Gordon John • Saturday, February 16, 2008, 8 pm • Tickets: \$37-50 (adult)/\$35-50 (senior/student) • Tickets available at TicketMaster, 451-8000

**Shining City** Citadel Rice Theatre, 9828-101A Avenue, 425-1820 • By Conor McPherson, directed by James Macdonald starring Tom Rooney, Tom Winger, and Gina Wilkinson. Stricken with grief, crushed by guilt and scared to go home, a middle-aged businessman turns to a therapist after repeatedly seeing the ghost of his wife, who died not long ago in a car accident. The therapist, who recently left the priesthood and has set up practice in a shabby office in downtown Dublin, is struggling to keep his own demons at bay. The Rice Theatre Series is for mature audiences. Content and language may not be suitable for all patrons • February 5-24, 2008

**3 Different Heavens** The Third Space, 11516-103 Street, 471-1586 • Northern Light Theatre • By Nathan Cuckow, world premiere starring Coralie Cairns and Blair Wensley examining religion, family relationships and struggle from the perspectives of two very different women who come together after a terrible accident involving both their sons • February 29-March 9, 2008 • Tickets available at TIX on the Square, Wed: Pay-What-You-Can at the door

**While We're Young** Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492-2495 • Studio Theatre • By Don Hannah, U of A playwright in residence, directed by Department of Drama Professor Kim McCaw. An exploration of our transition from youth into an adult world full of inherited rules, institutions and traditions • February 7-16, 2008, 7:30 pm; matinee Thursday, February 14, 2:30 pm; no show Sunday, February 10

## MARCH ART GALLERIES

**ADA-Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422-6223 • *Trajectories Of Modernism* Edmonton 1970-1985: Curated by Dr Anne Whithell, until May 25, 2008 • *Alternative Edmonton: 1970-1985* until

May 25, 2008 • *Generation* March 24, 2008 • *small* until March 24, 2008 • *All Day Saturdays* March 15, 1-4 pm

**Art Book** 25 St Anne Street, St Albert, 458-3679 • Urban scenes by Kari Duke and nature scenes by Andrew Raszewski • Through March 1, 2008

**Fringe Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 422-0240 • *Artworks by the Harcourt House artists* • Through March 2008

**Gallery at Milner** Stanley A. Milner Library Main Fl Sir Winston Churchill Sq (486-7000) • Open Mon-Fri 9 am-5 pm; Sat 9 am-6 pm; Sun 1-5 pm • Sculptor's Association of Alberta Exhibit • March 1-30, 2008

**McMillan Gallery** Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407-7152 • *Open: Mon-Fri 10 am-8 pm; Sat-Sun: noon-6 pm* evening and weekend hours subject to volunteer availability • *Fused by Silver*: Black and white photography by the Monochrome Group • Until April 13, 2008

**Medicine (Medicinal) Centre Public Art** Gallery 5411-51 St. Story Place, 963-2777 • Sculptures by Rebecca Caron Lienau and Paintings by Igor Woronuk until March 25, 2008 • *Paintings* by George Kubac, March 27-April 22 2008, open reception: Sunday, March 30

**Proffitts Public Art Gallery** 19 Perron Street, St Albert, 460-4310 • *An Even ng with Artists* Art Auction Fundraiser, March 1, 2008 • *Hidden Talents VII*: Featuring artworks by the City of St Albert Community Services Student Exhibition, March 13-23, 2008; opening reception: March 13, 7-9 pm

**Snap Gallery** 10309-97 Street, 423-1482 • **Main Gallery**: Printworks by Karen Trask • Until April 12, 2008

**Visual Arts Alberta Association** 3rd Floor, 10215-112 Street, 421-1731/1-866-421-1731 • *Up Close* • Until April 5, 2008

## COMEDY

**Festival Place** 100 Festival Way, Sherwood Park, 443-3378, 464-2852 • *Buddy Wasname and the Other Fellers* • Tickets \$32 • Tickets available at Festival Place box office • March 13-16, 2008, 7:30 pm

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## THE SEASON

### CHINESE FILM FESTIVAL

collectors and institutions influenced the production and circulation of modern art in the city. Curated by Dr. Anne Whistler, February 30-May 25, 2008. • **Alternative Edmonton:** 1970-1985: February 30-May 25, 2008. • **Generation:** until March 24, 2008. • **Small:** until March 24, 2008. • **Frederick Varley Portraits Into the Light:** The portraiture of Frederick Varley within the context of Canada's history of portraiture, painting throughout the twentieth century. Organized and circulated by the Varley Art Gallery, until February 17, 2008. • **New Acquisitions:** Curated by Catherine Crowston; until February 17, 2008. • **All Day Saturdays:** February 18, 1-4 pm

**Art Beat** 26 St Anne Street, St Albert, 459.3679 • Featuring artworks by the gallery artists • Through February 2008

**Prigo Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Paint Spot Staff Show • Through February 2008

**Gallery A** University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5934 • **We Are What We Wore—100 Years at the University of Alberta as Told Through Clothing:** Featuring clothing and textiles from the Clothing and Textile Collection in celebration of the University of Alberta's centenary in 2008 • Until March 2, 2008

**Harcourt House Arts Centre** 3rd Floor, 10215-112 Street, 426.4190 • **Jude Norris • Spacelanders of the Expanse:** Tony Baker, until February 16, 2008. • **Business As Usual:** Lynn Richardson, Unpacked, Jennifer Pickering, February 28-April 5, 2008

**McMillan Gallery** Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • **Open:** Mon-Fri 10 am-6 pm, Sat-Sun noon-5 pm; evening and weekend hours subject to volunteer availability. • **Four Outside Views:** A compilation of four artists' works that offer a glimpse into Alberta's diverse landscapes; until February 10, 2008. • **Fused by Silver:** Black and white photography by the Monochrome Guild; February 16-April 13, 2008

**MCPAG (Multicultural) Centre Public Art Gallery** 5411-51 St. Stony Plain, 963.2777 • Ceramics by Marijane M.Tumbuli, masks and sculptures by Miya Tumbuli; until February 22, 2008. • Sculptures by Rebecca Caron Lienau and Paintings by

Wroniuk; February 23-March 25, 2008; opening reception: Sunday, February 24, 2008

**Profile Public Art Gallery** 19 Perron Street, St Albert, 460.4310 • **Windows:** Featuring artworks by Tony Reynolds; until February 23, 2008

**Snag Gallery** 10309-97 Street, 423.1492 • **Main Gallery:** Printworks by Patrick Bullas based on looking at theoretical phenomena in scientific journals as well as his personal experience • Until February 23, 2008. • **Main Gallery:** Printworks by Karen Trask • February 28-April 12, 2008. • **Opening reception:** Thursday, February 28, 7 pm

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • **Maelstrom:** Eugenia Casteneda solo show; until February 16, 2008. • **Up Close:** Artworks by Nik Standing and Robert Todrick; February 28-April 5, 2008; opening reception: February 28, 7-9:30 pm

## COMEDY

**Festival Place** 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • **Bowser and Blue** • February 1, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

## DANCE

**Alberta Ballet** Jubilee Auditorium, 11455-87 Avenue, 428.6839 ext 1 • **Dangerous Liaisons:** Based on the Oscar-winning movie, *Dangerous Liaisons* features numerous composers, including Enniojohani Rautavaara, György Kanchell and Arvo Pärt. Mature subject matter. Not suitable for children • February 15-16, 2008 • Tickets available at TicketMaster, 491.3900

**Brian Webb Dance Company—Toronto Dance Theatre** John L. Haar Theatre 10045-156 Street, 452.3282 • February 21-22, 2008

**Mile Zero Dance** The Landing Pad, 201, 10923-101 Street, 424.1573 • **Last and Found:** Ce N'est Pas Une Pirouette salon series • February 22-23, 2008, 8 pm • Tickets: \$10 (member)/\$12 (general)

**Rivendence** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • **Broadway Across Canada** • February 19-24, 2008 • www.rivendence.com

## LITERARY

**T.A.L.E.S.—The Alberta League Encouraging Storytelling** Rosie's Bar & Grill, 10475-80 Avenue, 437.9555 • **Story Cakes: Love 'Em and Leave 'em:** open mic opportunity • First Thursday each month, February 7, 2008, 7-9 pm • \$5

**T.A.L.E.S. Monthly Storytelling Circle** City Arts Centre, 10343-84 Avenue, 437.9555 • Everyone welcome to tell stories or to come and listen • Second Friday each month, through to June 2008, 8 pm • \$3 admission, first time free

## MUSIC (CLASSICAL)

**Concordia School of Music** Venue TBA, 479.9313 • **Hymanfest:** Concordia Religious Studies, Concordia Chapel Ministries • Sunday, February 10, 2008

**Concordia Symphony Orchestra** Robert Tegler Student Centre, 73 Street south of 112 Avenue, 479.9481, 479.9313 • **Beethoven Violin Concerto:** Frank Ho (violin) • Sunday, February 17, 2008, 3 pm • Tickets: \$10 (adult)/\$5 (senior/student/child)/\$25 (family) • Tickets available at the door, Concordia student accounts office

**De Camera Singers** Robertson-Wasley United Church, 10209-123 Street • Handel's *David Dominus*, • February 17, 2008, 8 pm • Tickets: \$10/\$15, \$35 (subscription) • Tickets available at TIX on the Square or at the door

**Edmonton Chamber Music Society** Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • **Ensemble Caprice,** Montreal-based ensemble, under artistic direction of Matthias Maute and Sophie Larivière, present Baroque Turbulence • Saturday, February 23, 8 pm • Tickets: \$30 (regular)/\$20 (senior)/\$5 (student) • Tickets available at TIX on the Square 420.1757, The Gramophone, door

**Edmonton Classical Guitar Society** Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • **Thomas Votruba** • Friday, February 8, 2008 • Tickets: \$25 (regular)/\$20 (student/senior/member)

**Edmonton Opera** Jubilee Auditorium, 11455-87 Avenue, 427.2760 • **H.M.S. Pinafire,** William S. Gilbert and Sir Arthur Sullivan. Sung in English with English supertitles • February 2, 5 and 7, 2008, 7:30

pm

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • **Robbins Pops: Big Band Celebration:** Erich Kunzel (conductor), Jeff Banger (soloist), Steven Ballay and Nathalie Gomes (dancers), February 19, 8 pm • **Friday Masters: ESO Jazz Masters:** William Edins (conductor and piano); Afterthoughts: post-performance; Friday, February 22, 7:30 pm • **Classic Landmarks Masters:** William Edins (conductor and piano); Saturday, February 23, 8 pm • **Symphony Prelude:** 7:15 pm • **Robbins Lighter Classics:** From the Heart of Broadway: William Edins (piano and conductor), James Campbell (clarinet), Sheri Sonnerville (vocalist); Thursday, February 28, 8 pm • Tickets available at the Winspear box office

**EXOS Singers** McDougall United Church • with 1 Corinths • February 2, 2008, 8 pm • Ticket prices to be announced www.exosingers.com

**Pro Coro Canada** Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800-563-5081 • **One Earth, Many Voices:** Richard Sparks (conductor) • Sunday, February 24, 2008, 2 pm • Tickets available at the Winspear box office

**University of Alberta Department of Music—Music at Convocation Hall** Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall I—From Mozart to Martini:** Beth Levin (bobo), Jeff Campbell (clarinet), Matthew Howatt (bassoon); Friday, February 1, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall II:** Guillaume Jarlot; Sunday, February 3, 2008, 3 pm (2:15 pm pre-concert introduction); tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **Music at Convocation Hall I:** William Stein (saxophone), Roger Admiral (piano), Trevor Brandenburg (percussion); Friday, February 29, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

**University of Alberta Department of Music—Choir of Choirs** Winspear Centre, 9720-102 Avenue, 492.0501 • **University of Alberta Centennial Celebration** featuring the University of Alberta Concert Choir (Debra Cairns, conductor), Mixed Chorus (Robert de France, conductor), Choral St Jean (Laurier Fagnon, conductor), Augustana Choir (Ardelle Ries, conductor), Madrigal Singers (Leonard Ratziak, conductor), with the University Symphony Orchestra (Tanya Prochazka, conductor), and the University of

Alberta Symphony Wind Ensemble (Annelisa Schroeder, conductor) • Sunday, February 10, 2008, 3 pm • **Admission:** TBA • Please contact the University of Alberta Department of Music to confirm concert information, 492.0601

**University of Alberta Department of Music** Convocation Hall, Arts Building, University of Alberta • **University of Alberta Symphonic Wind Ensemble:** Angela Schroeder (conductor); Friday, February 15, 2008, 8 pm • Tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601

## MUSIC

**Al Brent and Cara Lutz—Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, February 2, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhre's Music, 477.1586

**Black Unfused!** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • **World** • February 10, 2008, 7:30 pm • Tickets: \$26 (adult)/\$18 (child) • Tickets available at Festival Place box office

**Darcia Desville/Jane Gillman** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • **Singer/songwriter** • Tickets: \$28-\$32 • Tickets available at Festival Place box office • February 24, 2008, 7:30 pm

**Drum and Dance Jams** Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-trbe.ca • **Vibe Tribe Productions** drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

**Goodtime** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • **Wooden fiddle, fiddle, acoustic guitar, jaw harp, bass and foot percussion** with strong vocal harmonies from Québec, a blend of traditional songs and original compositions • Saturday, February 2, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.6000

**Graham Goss-Fall Moon Folk Club** St Basil's Cultural Centre, 10819-71 Avenue, 438.5410 • **Little Miss Higgins** • February 8, 2008 • Tickets: \$17

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# THEATRE

**The December Man (L'homme De Décembre)** • Citadel Rice Theatre, 8028-101A Avenue, 425 1820 • By Colleen Murphy, directed by Micheline Chénier, starring Nicola Lipman and Brian Dooley. When Marc Lipman opened fire in the classroom at École Polytechnique in 1989, Kathleen and Benoit's son was among the men ordered out of the room. At first the parents feel lucky that he was spared, but Jean's young life comes utterly unplanned. His only thoughts are of what he could and should have done. The Rice Theatre Series is for mature audiences. Content and language may not be suitable for all patrons • March 4-23, 2008

**The Drowning Girls** • Catalyst Theatre • By Daniela Vlskaic, Beth Graham and Charlie Tomlinson, presented by Bent Out of Shape Productions. Three brides and a bathtub. Who are they? Why are they there? As they dive into the water the women discover the truth of how their tales intertwine in this story of love and betrayal • March 12-23, 2008 • Tickets available at TIX on the Square 420 1757

**Fox Mo Divas** The Third Space, 11516-103 Street, 471 1586 • Northern Light Theatre • Celine Dion, Barbara Strassand, Cher and Madonna—all played by local queens. Evening includes food, cocktails and an arc auction of artworks by Carl Bean • March 15, 2008, 7 pm • \$25 available at TIX on the Square, 420 1757

**Frazier—The College Years** Jubilation Dinner Theatre, 8882-170 Street, 484-2424 • Before he went and hung out at that Boston bar where everybody knows your name, and before he had his own radio show in Seattle, Frazier Crame went to college. Join us as we seek to answer some questions about Frazier Crame. All this will be mixed to your favourite 60s Motown/R&B music • Until April 6, 2008

**Half Life** Citadel Shorter Theatre, 9828-101A Avenue, 425 1820 • By John Mighton, directed by Daniel Brooks. Clara and Patrick meet and fall in love in a nursing home. Or are they rekindling a passionate memory from the 1940s? She has Alzheimer's. He is tormented by his past as a military code-breaker. Clara's son and Patrick's daughter have differing opinions about their parents' emotionally-charged and physical relationship • March 8-30, 2008

**Hot Mikado** John L. Haas Theatre, 10045-155 Street, 437-4393 • Main Stage theatre presented

MacEwan's Theatre Arts and Theatre Production students • March 7-15, 2008 • Season passes for the main stage and theatre lab season will be available in early September through TIX on the Square 420 1757 • Tickets: \$8 (advance students/seniors) \$13 (advance adults) main stage performances available at TIX on the Square

**The Kitchen Witch** Mayfield Dinner Theatre, 15515-109 Avenue, 483 4051 • By Caroline Smith • Isobel Lomax and Dolly Biddle are two "mature" TV cooking show hostesses who have hated each other for 30 years—ever since Stephen Biddle dated one and married the other. When circumstances put them together on a TV show called "The Kitchen Witch", the insults are flung harder than the food • Until April 13, 2008 • Buffet and show: \$49-\$79

**The Lonesome West** Roxy Theatre, 10708-124 Street, 453-2440 • Theatre Network Roxy Performance Series • By Martin McDonagh, starring Colin Doyle and James Hamilton, directed by Julien Arnold. Two brothers insist on squabbling over insignificant things even as darker events unfold. Despite the efforts of the local, often-drunk priest to bring the brothers to their senses, conflict, mayhem and hilarity emerge • Previews: March 11-12 • March 13-23, 2008

**MacEwan's Theatre Lab Season** 1st Fl Centre for the Arts and Communications, 10045-155 Street, 437-4393 • Each Theatre Lab is comprised of a double billing • March 12-16, 2008 • Season passes for the main stage and theatre lab season will be available in early September at TIX on the Square 420 1757 • Single tickets: \$7 (advance students/seniors) available at TIX on the Square

**Nami Namerson, The Viking Who Liked To Name Things** Westbury Theatre, 439 3905 • Concrete Theatre with Fringe Theatre Adventures • Book and lyrics by Trevor Anderson, music by Bryce Kulak • March 4-9 at Westbury Theatre, Touring Edmonton and area Elementary schools and national touring: March 10-22, 2008

**Oh Susanna!** Varcona Theatre, 10329-83 Avenue, 433 3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eros, God of Love • \$10 at the door • Saturday, March 29, 2008, 11 pm

**Shakespeare's Twelfth Night** Timms Centre for the Arts, Main Stage, 85 Avenue, 112 Street.

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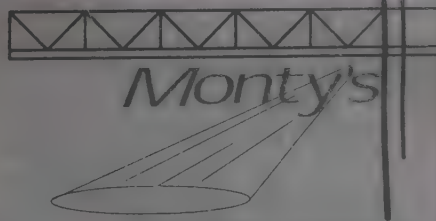
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## DANCE

**Brian Webb Dance Company—Heldi Bunting**  
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**The Expanse Movement Arts Festival Catalyst Theatre**, 8529 Gateway Blvd.  
expansetheatre@gmail.com • Four days of aerial electricity, high velocity improvisation, New York edge, visceral video, mid-winter parkour and contemporary dance. Featuring new work from the K O Dance Project, Annie Dugan, Crazy Legs Contemporary and more. Presented by Azimuth Theatre • March 6-9, 2008 • For Festival or Day Passes call Azimuth Theatre at 454.0583

**Isis Dance Festival Place Theatre**, 100 Festival Way, Sherwood Park, 464.2852 • *Midnight at the Oasis: A Middle Eastern Dance* (belly dance performance featuring choreographers from student and teacher as well as professional dancers and guests • Monday, March 31, 2008, 7:30 pm • Tickets: \$18 (adv)/\$22 (door) • Tickets available at Isis Dance, 439.6960 (available mid February) Festival Place box office

## LITERARY

**TALES—The Alberta League Encouraging Storytelling** Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • Story Cafes: *Celtic Stew* open mic opportunity • First Thursday each month, March 6, 2008, 7-9 pm • \$5

**TALES. Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, through to June 2008, 8 pm • \$3 Admission, first time free

## MUSIC (CLASSICAL)

**Alberta Baroque Ensemble** Robertson-Wesley United Church, 10209-123 Street • *Concertos in a Grand Tradition*: Featuring David Sussman (oboe and

oboe), Lydia Khaner (oboe d'amore), Kathleen Ludwig (cello), ABC Scholarship winner) • March 2, 2008, 3 pm • Tickets: \$23 (adult)/\$18 (student/senior) • Tickets available at TIX on the Square

**Angela Debeau and La Platié** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Sunday, March 9, 2008, 7 pm • Tickets: \$37.50 (adult)/\$35.50 (senior/student) • Tickets available at TicketMaster, 451.8000

**Edmonton Chamber Music Society** Convocation Hall, Arts Building, University of Alberta campus, 433.4532 • Russell Braun (baritone), performs Schubert's song cycle, *Winterreise*, presented by the ECMS and the Department of Music at the U of A • Friday, March 7, 2008, 8 pm • Tickets: \$20 (regular)/\$15 (senior/\$5 student) • Tickets available at TIX on the Square 420.1757, The Gramophone, door

**Edmonton Classical Guitar Society** Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • Patrick Kearney • Friday, March 28, 2008 • Tickets: \$25 (regular)/\$20 (student/senior/member)

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • *Symphony for Kids*: Paul Hann (entertainer), William Eddins (conductor), Edmonton Children's Choir, Saturday, March 1, 2 pm • Midweek Classics: *Mozart, Brahms, Eddins and Mozart*: William Eddins (piano and conductor); Wednesday, March 5, 7:30 pm • *Hotbins Pops: P.O.D. Back—The Vegas* Verses Peter Schickel (guest): March 7-8, 8 pm • *Friday Masters: Shostakovich and Dvořák*: Friday, March 14, 7:30 pm. Afterthoughts post-performance • Classic Landmarks Masters: William Eddins (conductor), Zull Bailey (cello); Saturday, March 15, 8 pm; *Symphony Prelude*: 7:15 pm • Classic Landmarks Masters: *Scheherazade*: William Eddins (conductor), Karen Gomo (violin); Saturday, March 29, 8 pm; *Symphony Prelude*: 7:15 pm • Sunday Showcase: *Scheherazade*: William Eddins (conductor), Karen Gomo (violin); Sunday, March 30, 2 pm • Tickets available at the Winspear box office

**Edmonton Youth Orchestra (EYO)** Dow Centennial Centre, 8700-84 Street, Fort Saskatchewan, 992.6400 • Director/Conductor Michael Massey • Sunday, March 2, 2008, 3 pm • Tickets: \$12.50 (adult)/\$10.50 (student/senior)/\$7.50 (child) • Tickets available at TicketMaster, 451.8000

**Pro Coro Canada** Winspear Centre, 9720-102 Avenue, 428.1414; Toll-free 1-800-563-5081 • Good Friday at the Winspear: *Reichmann's: All-Night Vigil*: Richard Sparks (conductor) • Friday, March 21, 2008,

7:30 pm • Tickets available at the Winspear box office

**The Floating Theatre to Light and Sound** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Sara Davis Buchner • March 2, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Sundays at 3 Organs** Robertson-Wesley United Church, 10209-123 Street, 429.1955 • Yoon Park and Philip Chow (organ concert) • March 9, 2008, 3 pm • Tickets: \$15 • Tickets available at TIX on the Square, 420.1757

**University of Alberta Department of Music—Music at Convocation Hall** Convocation Hall, Arts Building, University of Alberta • **Music at Convocation Hall II** Neil Cockburn (organ), Olivier Messiaen *Les corps glorieux: 7 visions brèves de la vie des ressuscités*; Sunday, March 16, 2008, 3 pm • Tickets: \$20 (adult)/\$15 (senior/\$10 student) • Tickets available at TIX on the Square, 420.1757

**University of Alberta Department of Music** Convocation Hall, Arts Building, University of Alberta • **Salute to the Bands: University of Alberta and Grant MacEwan College Jazz Bands: Tom Duest and Raymond Baril (Directors); Monday, March 3, 2008, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • **Kilham Memorial Concert**: Russell Braun (baritone), featuring Franz Schubert *Winterreise*; Friday, March 7, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior/\$10 student) • **Alberta Honor Band** with University of Alberta Symphonic Wind Ensemble, Saturday, March 15, 2008, 7 pm • **Master of Music Choral Conducting Recital**, Adam Robertson (conductor), venue: TBA; Sunday, March 30, 2008, 3 pm, free admission • **University of Alberta Orchestral Winds and Percussion**, Angela Schroeder (conductor), Sunday, March 30, 2008, 8 pm; tickets: \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0601**

**University of Alberta Department of Music—World Music Concert** • Saturday, March 1, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) • **World Music Concert** West African Music Ensemble, Robert Kpogo, (Director); Thursday, March 27, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student)/\$10 (student/senior) • **World Music Concert** Middle Eastern and North African Music Ensemble, Michael Frishkopf (Director); Friday, March 28, 2008, 8 pm; tickets: \$20 (adult)/\$15

(senior)/\$10 (student) \$15 (adult)/\$10 (student/senior) • **World Music Concert** Indian Music Ensemble, Sharmila Mathur (Director); Saturday, March 29, 2008, 8 pm; tickets: \$20 (adult)/\$15 (senior)/\$10 (student) \$15 (adult)/\$10 (student/senior) • Tickets available at TIX on the Square, 420.1757; please contact the University of Alberta Department of Music to confirm concert information, 492.0274 or 492.0601

## MUSIC

**Allison Brown Quartet** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Folk • March 28, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Angelique Kido—Winspear Centre Presents** Winspear Centre, 9720-102 Avenue, 429.1992, 428.1414 • Monday, March 17, 2008, 8 pm • Tickets and season packages available at the Winspear Centre box office

**Bentleyfield Band** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Celtic • March 21, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Connie Keldor—25th Anniversary** Gale Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • A gala evening of music to celebrate Horizon Stage's 25th Anniversary Season, including other local musicians, presentations and reception • Saturday, March 1, 2008, 7:30 pm • Tickets: \$30 (adult)/\$25 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

**Drum and Dance Jams** Hazeldean Hall, 9630-66 Avenue, 433.6279, www.vibe-tribe.ca • Vibe Tribe Productions drum circle lead by Paul Bromley, drums available, no experience needed • First and last Tuesday of each month, 6:30-8:30 pm • Tickets: \$10 (door), children under 12 free

**Dust Poets** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Five-piece acoustic folk group • Saturday, March 8, 2008, 7:30 pm • Tickets: \$20 (adult)/\$15 (student/senior) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

**Janina Magnussen** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Blues • March 8, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Jed and Kelly—Full Moon Folk Club** St Basil's

Cultural Centre, 10819-11 Avenue, 430.6410 • with Andrew Hardin • March 7, 2008 • Tickets: \$17 (advance)/\$20 (door) • Tickets available at Southside Sound and TIX on the Square

**Karen Casey** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Folk • March 7, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**MacEwan's Music Program** 497.4436 • Public concert • March 2008 • Tickets available at TIX on the Square

**Malinky—Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, March 1, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music 477.1586 • Season ticket information available at 288.8111

**Maria Deane—Northern Lights Folk Club** Queen Alexandra Community Hall, 10425 University Avenue • Saturday, March 15, 2008 • Tickets available at TIX on the Square 420.1757, Acoustic Music 433.3545, Myhr's Music 477.1586 • Season ticket information available at 288.8111


**Northern Bluesgrass Circle Music Society** Pleasantview Community Hall, 10860-57 Avenue, 922.4204 • Jam session every Wednesday, slow pitch jam starts at 6:45 pm, the regular jam starts at 7:30 pm • Through to September 2008, 6:30 pm (door) • \$2 donation/person

**Ron Hynes and Chuck Brodsky** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Singer/songwriter • March 28, 2008, 7:30 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**The Tennessee Three** Festival Place, 100 Festival Way, Sherwood Park, 449.3378, 464.2852 • Country • March 9, 2008, 2 pm • Tickets: \$28-\$32 • Tickets available at Festival Place box office

**Unesay Polak—Cyclophony** Horizon Stage, 1001 Calahoo Road, Spruce Grove, 962.8995 • Family concert, percussion, wind, and string sounds created with a bicycle • Saturday, March 29, 2008, 2 pm • Tickets: \$3 show Family Matinee Package: \$30/\$12 (single) • Tickets available at The Horizon Stage box office and TicketMaster 451.8000

**Wild Rose Old Time Fiddlers Society** Pleasantview Community Hall, 10860-57 Avenue, 433.2815 • Old time fiddle music jam and dance every Monday



# INDIE5

AS THE SEASON

**WHAT:** An exciting season of independent theatre!

**WHERE:** PCL Studio, Arts Barns

**WHEN:** September 28, 2007 - Threshold Season Launch, Fundraiser and Party

**NOVEMBER 8-18 2007**

Last Night Productions presents  
by Mark Stubbings.

A dark comedy about the last thing we all go through - death - as seen through the eyes of the people who make a living because of it.

**MARCH 28 - APRIL 5 2008**

Vault: Theatre of Invention and Isis Productions present a new solo performance by Melissa Thingelstad

**FEBRUARY 1-9 2008**

The System Theatre presents their latest creation,

**JUNE 19-29 2008**


Mostly Water Theatre presents  
by Sam Varteniuk

Join Lou Diamond Phillips, Kiefer Sutherland and the cast of Young Guns for a look back at the 80's, the buddy flick, and the possibilities of what could have been.

**MAY 9-17 2008**

Trunk Theatre presents  
by Sarah Kane

"As compact and beautiful as a diamond in structure - and yet the mood it inspires is black as coal."



More information and season passes will be available later this summer at: [www.indie5.ca](http://www.indie5.ca)



## 37





## THE SEASON

ENTERTAINMENT WEEKLY

of Colorado and awakes to find out that his Number One Fan, Annie Wilkes, has rescued him • **Previews:** April 22-23 • April 24-May 11, 2008

**Oh Seasonal** Varscona Theatre, 1023-93 Avenue, 433.3399 • A Euro-style variety spectacle featuring laughs, music, and antics guided by international glamour-gal Susanna Patchouli and her divine co-host Eric, God of Love • Tickets: \$10 (door) • Saturday, April 26, 2008, 11 pm

**Shakespeare's Twelfth Night** Timms Centre for the Arts, Main Stage, 86 Avenue, 112 Street, 492.2495 • Studio Theatre • Directed by Eda Holmes, designed by MFA Theatre Design Candidate April Vicko • A comedy involving mistaken identity, gender bending disguises and the madness of love • Until April 5, 2008, 7:30 pm; matinee Thursday, April 3, 12:30 pm

## MAY ART GALLERIES

**AGA—Art Gallery of Alberta** Enterprise Square, 100-10230 Jasper Avenue, old Hudson Bay store, 422-2223 • *The Projectionists: 1965-1985* A survey of projection-based art in Canada; until June 8, 2008 • *Trajectories Of Modernism: Edmonton: 1970-1985* until May 25, 2008 • *Alternative Edmonton: 1970-1985* until May 25, 2008 • All Day Saturdays: May 24, 1-4 pm

**A. J. Ottawell Art Centre** 590 Broadmoor Blvd, Sherwood Park, 449.4443 • *Student Art Show, Competition and Sale: The Art Society of Strathcona County* will tentatively hold its annual student art show, competition and sale • May 3-4, 2008 • Opening reception: Friday night with student artists in attendance and a presentation of awards

**Fringe Gallery** 10516 Whyte Avenue, basement of the Paint Spot, 432.0240 • Artworks by Christine Wallevin • Through May 2008

**Gallery A** University of Alberta Museums, Museums and Collections Services, Main Floor, TELUS Centre for Professional Development, U of A Campus, 492.5834 • *Against the Grain: Japanese Woodblock Prints* A selection of historic and contemporary Japanese woodblock prints by Japanese master artists that present a timeline of aesthetic, cultural and technical developments in woodblock printmaking. From the University of Alberta Art Collection • May 13-July 6, 2008

**Gallery at Milner** Stanley A. Milner Library Main Floor, Sir Winston Churchill Square, 496.7030 • Open Mon-Fri 9 am-9 pm; Sat 9 am-6 pm; Sun 1-5 pm • Edmonton Calligraphic Guild Exhibit and Demonstration • May 1-30, 2008 • *Art Start: May* 15-June 15, 2008

**Harcourt House Arts Centre** 3rd Floor, 10215-112 Street, 426.4180 • *Paper Dreams: Judy Anderson* • Roger Craig, TBA • Until May 24, 2008

**McMullen Gallery** Friends of the University Hospitals, U of A Hospital, 8440-112 Street, 407.7152 • Open: Mon-Fri 10 am-6 pm; Sat-Sun: noon-6 pm; evening and weekend hours subject to volunteer availability • *Canada's UNESCO World Heritage Sites: Fibre art show to advocate awareness of the UNESCO World Heritage Sites* • Until June 15, 2008

**MCPAG (Multicultural Centre Public Art Gallery)** 5411-51 St, Story Place, 953.2777 • *Garden Show: Works by the Parkland Potter's Guild*; until May 27, 2008 • Annual student exhibition: May 29-June 17, 2008

**Profiles Public Art Gallery** 19 Perron Street, St Albert, 460.4310 • *High Energy XIII*: Featuring artworks by the St Albert High School Students from Bellefleur Composite High, École Secondaire Sainte Marguerite D'Youville, Paul Kane High, St Albert Catholic High • May 1-31, 2008 • Opening reception in conjunction with the St Albert Downtown Art Walk, May 1, 6-9 pm

**Snap Gallery** 10309-97 Street, 423.1492 • **Main Gallery:** Two print projects by Erik Watercotte, Shannon Collis and Michelle Murrell; the first project by Erik Watercotte and Shannon Collis' works find meaning through unexpected associations within their surroundings. The second project by Michelle Murrell deals with memories, visual and narrative language with film • Until May 31, 2008

**Visual Arts Alberta Association** 3rd Fl, 10215-112 Street, 421.1731/1.866.421.1731 • *True Colours:* Artworks by Wilfred Chiu and Ann Haessel • Until May 24, 2008

## DANCE

**Brian Webb Dance Company** Second Playing Space at Timms Centre for the Arts, 112 Street and 87 Avenue, 452.3282 • May 15-17, 2008

**Mile Zero Dance** 424.1573 • Tree Project (working title), TBA, watch for details of our upcoming main-stage performance in collaboration with artists Eva Colmers and Theresa Dextrase • May 8-10, 2008 • Tickets: \$18 (member)/\$22 (general)

## LITERARY

**TALES—The Alberta League Encouraging Storytelling** Rosie's Bar and Grill, 10475-80 Avenue, 437.9555 • *Story Cakes: Wild Women* open mic opportunity • First Thursday each month, May 1, 2008, 7-9 pm • \$5

**TALES—Monthly Storytelling Circle** City Arts Centre, 10943-84 Avenue, 437.9555 • Everyone welcome, tell stories or come to listen • Second Friday each month, through to June 2008, 8 pm • Tickets: \$3, first time free

**TALES—Storytelling Retreat** Sylvan Lake, AB, 437.9555 • Workshops, story circles, featuring Toronto storyteller Dan Yashinsky • May 2-4, 2008 • www.ecn.ab.ca/-tales

## MUSIC (CLASSICAL)

**Concordia School of Music** St Joachim l'Eglise Catholique, 9924-110 Street, Edmonton, 479.8481 • *Acappella sacred choral concert* Concordia Concert Choir • Saturday, May 3, 2008, 7:30 pm • Tickets: \$10 (adult)/\$9 (senior/student/child)/\$25 (family) • Tickets available at the box office, the Concordia Student accounts office 479.9313

**Convocation Hall Arts Building**, U of A, 11316-89 Avenue • *Spring Concert Festival City Winds Music Society* • May 31, Saturday, 7:30 pm • Tickets available from FCW members or at the door

**De Camera Singers** First Baptist Church, 10031-109 Street • *Poetry in Music* • May 10, 2008, 8 pm • Tickets: \$10/\$15/\$35 (subscription) • Tickets available at TIX on the Square or at the door

**Edmonton Classical Guitar Society** Muttart Hall, Alberta College, 10050 Macdonald Drive, 489.9580 • Benjamin Verdery • Friday, May 30, 2008 • Tickets: \$30 (regular)/\$25 (student/senior/member)

**Edmonton Symphony Orchestra** Winspear Centre, 9720-102 Avenue, 429.1992 • *Classic Landmarks Masters: Mozart Arias: Schubert, Haydn, Bernard Labadie* (conductor), Allyson McHardy (mezzo-soprano), Michael Massey (piano), Sunday, May 3, Symphony Prelude: 7:15 pm • *Sunday Showcase: Mozart Arias: Schubert, Haydn, Bernard Labadie* (conductor), Allyson McHardy (mezzo-soprano), Michael Massey (piano), Sunday, May 4, 2 pm • *Symphony for Kids: Roald Dahl's Jack and the Beanstalk*, Peter Dunderjens (conductor), Saturday, May 10, 2 pm • *Robbins Lighter Classics: Young at Heart: Alain Trudel* (conductor), Sara Davis Fuescher (piano), Thursday, May 15, 8 pm • *Friday Masters: Beethoven, Mozart and Kuerst*, David Atherton (conductor), Anton Kuerst (piano), Friday, May 23, 7:30 pm; Afterthoughts: post-performance • *Classic Landmarks Masters: Saturday, May 24, 8 pm; Symphony Prelude: 7:15 pm* • *Midweek Classics: The Force of Destiny*, Peter Dunderjens (conductor), Minsoo Sohn (piano), Wednesday, May 28, 7:30 pm • *Robbins Pops: A Celtic Celebration*, Jack Every (conductor), May 30-31, 8 pm • Tickets available at the Winspear box office

**Edmonton Kiwanis Music Festival** • MacEwan Alberta College Campus, McDougall United Church, Cosmopolitan Music Centre, 489.3498, www.edmontonkiwanis.com/musicfest • Until May 7, 2008

**Provincial Music Festival** MacEwan Alberta College Campus, 10050 MacDonald Drive; McDougall United Church, 10086 MacDonald Drive; All Saints' Anglican Cathedral, 10035-103 Street • Competitors from 35 local festivals across the province compete for top honours in each of their disciplines • Choral and Choral Speech: May 9-11, 2008, 9 am-8 pm • Solo and Ensemble: May 21-25, 2008, 9 am-8 pm • Tickets: \$5 (adult)/children get in free • Tickets available on-site only

**Shaan Piano Competition** Muttart Hall, MacEwan Alberta College Campus, 10050 MacDonald Drive, 489.3498, www.shaancompetition.com • Six finalists compete • May 15-16, 2008, 9 am-5 pm • Free

## MUSIC

**Blind Boys of Alabama/Taj Mahal** Winspear Centre, 9720-102 Avenue, 429.1992 • May 25, 2008 • Tickets available at Winspear box office

The Wilkinsons • Sept. 13  
Chuck Danger Band • Sept. 28  
Dervish • Oct. 4  
Margie Gillis • Oct. 13  
Tri-Continental • Oct. 18  
The Barra MacNeils • Oct. 19  
Strunz and Farah • Oct. 25  
Robert Munsch • Oct. 28  
Paramount's Original LaserSpectacular featuring The Music of Pink Floyd • Nov. 9  
Compadres • Nov. 10  
Robert Michaels • Dec. 7  
Winter Harp • Dec. 9  
Natalie MacMaster • Dec. 13

Matt Andersen & N... • Jan. 11  
Quartango • Feb. 8  
The Long & Winding Road — Starring Jim Witter • Feb. 15  
Harry Manx • Feb. 21 & 22  
John Hammond • Feb. 23  
Lunch at Allen's • Feb. 28  
Sierra Leone's Refugee All Stars • Feb. 29  
\*Al Simmons • Mar. 2  
Eileen Ivers • Apr. 3  
Pavlo • Apr. 11  
Bill Bourne & Eivør Pálsdóttir • Apr. 11  
Lizt Alfonso Danza Cuba • Apr. 16 & 17  
\*The Star Keeper • Apr. 20  
Samarabalouf • Apr. 30

\*Family Series



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ENTERTAINMENT WEEKLY

# Music at Convocation Hall

Now in its 14<sup>th</sup> year, MACH has a loyal following with our concert goers as a source of sparkling, passionate music-making. The music that survives is the music that musicians want to play, and they choose our MACH programs.

Many of our MACH concerts will sell out in advance – we have two six-concert series plus a six-pack sampler to choose from - subscribe now and avoid the rush!

Our annual **Kilburn Memorial Concert** features international guest artists in recital and masterclass

This year we welcome **Russell Braun, baritone**. Thrilling, manic, glorious, superbly sung and malevolently acted, rich, powerful, elegant, soft-grained, and spine-tingling are but a few of the epithets the media have used to describe Canadian opera sensation **Russell Braun**

## Opening concert

### MACH I

**Sunday**  
**16 September**  
**2:15 pm Introduction**  
**3:00 pm Concert**  
Convocation Hall  
Arts Building  
University of Alberta

**Aaron Au** (violin)  
**Charles Pilon** (viola)  
**John Mahon** (clarinet)  
**Russell Whitehead** (cornet)  
**Kathryn Macintosh** (trombone)  
**Scott Whetham** (tuba)  
**Jeremy Spurgeon** (piano)  
**Trevor Brandenburg** (percussion)

**Single tickets:**  
**\$20 adult**  
**\$15 senior**  
**\$10 student**  
**Subscription tickets**  
**for 6 concerts: \$90/\$65/\$30**  
All advance tickets are available exclusively at TIX on the Square, telephone 420-1757, [www.tixonthesquare.ca](http://www.tixonthesquare.ca)

Nicholas Arthur  
**KILBURN**  
MEMORIAL CONCERT SERIES

## Recital

**Friday, 7 March**  
**8:00 pm**  
Convocation Hall  
Arts Building  
University of Alberta

**Franz Schubert**  
**Winterreise**

**Single tickets:**  
**\$20/adult**  
**\$15/senior**  
**\$10/student**  
All advance tickets are available exclusively at TIX on the Square, telephone 420-1757, [www.tixonthesquare.ca](http://www.tixonthesquare.ca)

All advance tickets are available exclusively at TIX on the Square, telephone 420-1757, [www.tixonthesquare.ca](http://www.tixonthesquare.ca). For information on Music at Convocation Hall and Kilburn Memorial concert, contact Department of Music, University of Alberta, telephone 780-492-0601. Website [www.ualberta.ca/music](http://www.ualberta.ca/music)



# Pro Coro Canada

## THE CHOIR

### 2007-2008 Season



#### Classic Pro Coro 3 Magnificent Concerts Music of the Masters

##### Haydn: Creation Mass

Sunday, September 30 2007, 2 PM

Richard Sparks, conductor

A new year of dazzling choral sound - our gift of music to you

Pro Coro Canada's journey through Haydn's magnificent late master continues with the extraordinary Creation Mass, whose beauty and splendour brings a jewel-like presence to the opening of our 2007-2008 season. The afternoon also includes a Schubertiad—a selection of Schubert's delightful music for choir.



##### The Power of Music

Sunday, January 27 2008, 2 PM

Leonard Ratelle, Guest conductor

The wonder of music's power, arising from shared experience

Maestro Ratelle's deep ties with Pro Coro Canada promise superb musical connections and great splendour whenever we are fortunate to have his well-known friend conduct. Expect a rich tapestry of vocal sound that expresses both the wonders of music's power and the added treasure that arises from the shared experiences of choral community.



##### Good Friday at the Winspear

Richmanhoff: All-Night Vigil

Friday, March 21 2008, 7:30 PM

Richard Sparks, conductor

Transcending the bounds of culture, religion and time

Richmanhoff's masterpiece of spiritual mystery, the beloved 'Vespers' returns to our repertoire and stirs our hearts with its majestic sonorities. Immerse yourself in the profoundly moving intensity and meditative wealth as this glorious work makes its remarkable assertion of mysticism that transcends the bounds of culture, religion and time. An added treat... Bortniansky's Choir Concerto for Double Choir.



#### Benefit Recital - Linda Perillo

Benefit Reception & Art Event

Sunday, April 27 2008, 2 PM

An outstanding add-on to your subscription

Be part of the party! Pro Coro Canada celebrates the vocal art with a magical afternoon of music featuring the gorgeous voice of renowned soprano Linda Perillo, followed by a grand reception and art event. A founding member of Pro Coro Canada, Ms Perillo's sparkling assurance and mastery of the art is well known to Pro Coro Canada audiences who were thrilled to hear her brilliant singing in our 2001 production of the Monteverdi 'Vespers'. Help secure Pro Coro Canada's future through the fund-raising extravaganza, a rare opportunity to do a good deed by enjoying one of the loveliest afternoons of song.

An afternoon you will treasure in memory!



#### Pro Coro LIGHT 3 Lively Concerts Love of Life

##### Male Voices: The NEW Tradition

Sunday, November 11 2007, 2 PM

Trent Worthington, conductor

Singer: [www.procoro.ca](http://www.procoro.ca)

There's just something about the sound of a male choir that we can't resist. Led by Pro Coro Canada's gifted Associate Conductor Trent Worthington, and joined by young men from local High School and Youth Choirs, Pro Coro Canada's tenors and basses bring you an outstanding afternoon of song that will delight you with all those special qualities that distinguish the male voice.



##### A Pro Coro Christmas

Sunday, December 16 2007, 2 PM

Richard Sparks, conductor

Bringing light and lustre

Light up your Christmas with John Rutter's tremendous "Gloria" and other seasonal favourites. It's a given extra lustre this December, as Pro Coro's spirited performance is enhanced by the added glimmer of the Pro Coro Brass, organist Jeremy Spurgeon, and young guest artists.



##### One Earth, Many Voices

Sunday, February 24 2008, 2 PM

Richard Sparks, conductor

The marvels of regions and cultures

Traditional and folk-based music has surprisingly universal themes and qualities, yet always brings the distinctive flavours of its origin to season each song. Take a world tour reflecting the musical marvels of region, culture, era and style - those that set us apart, and those that bind us as one world.

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Dress Circle	\$210 x _____	(Number of Seats) =	\$ _____

Winspear Centre

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Dress Circle	\$126 x _____	(Number of Seats) =	\$ _____

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Dress Circle	\$108 x _____	(Number of Seats) =	\$ _____

#### Benefit Recital - Linda Perillo

Save up to 17% with subscription

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Dress Circle	\$45 x _____	(Number of Seats) =	\$ _____

Benefit Reception & Art Event \$45 x \_\_\_\_\_ (No of Tickets) = \$ \_\_\_\_\_

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VUE  
WEEKLY





# Talk to Me a biopic that just doesn't stop talking to me

JONATHAN BUSCH / jonathan@vuwweekly.com  
**A** modest biopic is refreshing, especially when it doesn't merely romanticize an icon, but draws from the cultural and emotional landscape in which the subject is situated. Eve's Bayou director Kasi Lemmons taps into the soul of radio DJ and comic Ralph "Peety" Greene in *Talk to Me*, a sophisticated melodramatic work about race relations and male friendship in show biz.



THIS ROCKS

Greene (Don Cheadle) lands his first post-prison gig, an R&B morning show on Washington DC radio station WOL-AM, after shoving his uncompromised personality down the throat of program director Dewey Hughes (Chiwetel Ejiofor). Greene's articulate use of swear words and social commentary hits all the right notes with the local black community, as he initially spouts off about Motown mogul Berry Gordy as a hypocrite of the industry.

Soon enough, Greene demands a greater following from DC blacks than his WOL counterpart, sexy-voiced "Nighthawk" Bob Terry (Cedric the Entertainer). As his fame increases, so do the stakes of his influence; during the race riots brought on by the shooting of Martin Luther King Jr, his fans hang on every last drunken word he delivers before a free James Brown concert. Hughes eventually convinces Greene to let him manage his career, including stand-up tours and album recordings, which ultimately lead to a conflict that measures each man's respective drive for success and self-expression.

**AT FIRST, TALK TO ME SEEMS** a little ordinary, appearing to settle itself on the coattails of Cheadle's lively performance, as well as that of the sensuous Taraji P Henson as Greene's girlfriend Vernell. But as the film digs itself further into the politics and discursive contradictions of its era (and Vernell's afro gets larger), it breathes a healthy life of its own into the portrayal of Greene that integrates Cheadle's talent into a schema of fine storytelling.

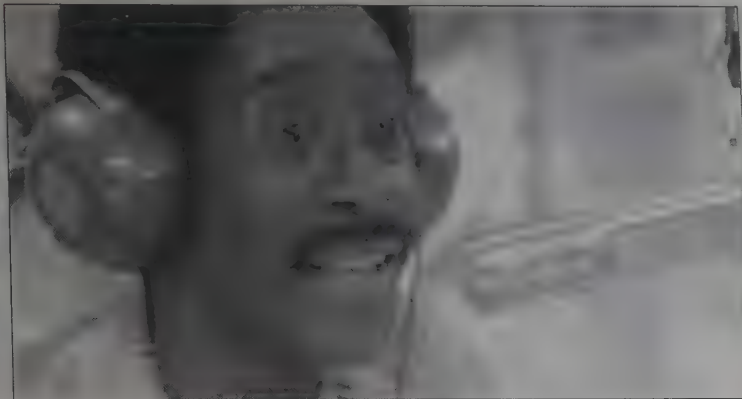
Lemmons has previously tamed the livelihood of a post-*Pulp Fiction* Samuel L Jackson in Eve's *Bayou* keeping his performance from overshadowing her directorial signature, which isn't easy when there's a potential Oscar nominee on your hands. It's not surprising, then, that a series of hypnotic visual and aural elements emerges from *Talk to Me*: colourful, riotous imagery of both Greene and

his followers, a hot selection of soul tracks and a well-strewn *Tonight Show* sequence with actual footage of Johnny Carson next to a blurry, grey-haired body double.

*Talk to Me* reminds us that it's perfectly alright for a biopic to play like a

**BIOPIC** OPENS FRI  
**TALK TO ME**  
 DIRECTED BY KASI LEMMONS  
 WRITTEN BY MICHAEL GENET, RICK FAMIUYIWA  
 STARRING DON CHEADLE, CHIWETEL EJIOFOR,  
 TARAJI P HENSON, MARTIN SHEEN,  
 CEDRIC THE ENTERTAINER

better-than-average made-for-television movie—it worked simplistic wonders for *What's Love Got To Do With It*, *Prozac Nation*, and last year's banned and hardly-seen *Karla*. Lemmons's narrative eventually accepts the hand of romantic sentiment, but takes the lead at practically every step. ♥



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*a BRETT RAYNER FILM*  
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*Jim Jarman, EW.COM*

**"LAUGH-OUT-LOUD FUNNY."**  
*Rebecca Jacobson, EW.COM*

**"WILD, FUNNY AND OVER-THE-TOP ACTION!"**  
*Julie Murray, CNET*

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*Julie Murray, EW.COM*

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**BECOMING JANE** Everybody's favourite former princess, Anne Hathaway, takes on literary royalty in this romance based loosely on the life of Jane Austen. Austen, still only an aspiring author, has her world shaken by charming newcomer James McAvoy (*The Last King of Scotland*). Read Brian Gibson's review on page 22.

**CANVAS** Joe Pantoliano and Marcia Gay Harden star as a couple coming to grips with her Alzheimer's. Presented in conjunction with the Schizophrenia Society of Alberta. **METRO CINEMA, ZIEGLER HALL, SAT AUG 11 & SUN AUG 12 (7 PM)**

**DAFT PUNK'S ELECTROMA** An entirely silent, feature-length film by French electro pop band Daft Punk. It's kind of like listening to one of their albums, except it's a silent film. DJ Nik 7 of Shout Out Out Out will play a DJ set before the show. **METRO CINEMA, ZIEGLER HALL, SAT AUG 11 (10 PM)**

**FUNNY FACE** The Edmonton Film Society's Noteworthy Musicals summer program continues with the famous 1956 Gershwin musical. Directed by Stanley Doney, Fred Astaire stars as the photographer who turns Audrey Hepburn from shy bookstore clerk to stunning fashion model. Who'd believe you could make Audrey Hepburn seem glamorous? **ROYAL ALBERTA MUSEUM, MON AUG 13 (8 PM)**

**RUSH HOUR 3** Chris Tucker and Jackie Chan return as the badguy-fighting duo who are both trying to figure out the words that are coming out of the other's mouth. Brett Ratner returns to finish off another trilogy after his work on last year's *X-Men: The Last Stand*. Read Jonathan Busch's review at vueweekly.com.

**STARDUST** Based on the novel by Neil Gaiman, *Stardust* is the story of a boy (Charlie Cox) going on a magical journey that features a selection of mystical cameos and supporting roles from the likes of Claire Danes, Peter O'Toole, Robert De Niro and Ricky Gervais, all narrated by the mythic Ian McKellen. Read Josef Braun's review next week.

**TALK TO ME** Don Cheadle stars in this biopic based on the life of Washington, DC DJ/comedian Ralph "Pete" Greene. Directed by Eve's Bayou writer/director Kasi Lemmons. Read Jonathan Busch's review on page 43.

**YOUR MOMMY KILLS ANIMALS** Director Curt Johnson takes an in-depth look at the animal rights movement in the wake of several prominent animal rights groups getting branded "terrorist organizations" by the FBI. Johnson investigates everything from the SHAC 7 case to the response of the Humane Society to Hurricane Katrina. Read Brian Gibson's review on page 22. **METRO CINEMA, ZIEGLER HALL, SUN AUG 12 (8 PM); MON AUG 13 (7 & 9 PM)**

# FILM LISTINGS

FRI, AUG 10-THU, AUG 16, 2007

## CHARRA THEATRE-YASHER

2101 Glenora Rd. 416-462-3333

### THE SIMPSONS MOVIE

(PG) Fri-Sun 1:00, 7:15, 9:10

### LIVE FROM THE STAGE

(14A, Violence) Fri-Sun 6:55, 9:10

### MOVIES 1c

Listings valid only for Thu Aug. 9

130-Avenue 30, 416-472-3771

### MR. BLOOD

(14A, Violence) Daily 1:15, 4:05, 6:55, 9:30; Fri-Sat late night show 12:15

### EVENING

(PG, coarse language) Daily 1:35, 4:10, 6:45, 9:15; Fri-Sat late night show 12:20

### BOY FIGHT

(14A, Gory scenes, coarse language) Sat 9:45; Fri-Sat late night show 12:10

### 300

(18A, Gory scenes) Daily 9:50; Fri-Sat late night show 12:25

### ARE WE DONE YET

(G) Daily 2:05, 4:45, 7:30

### NANCY DREW

(PG) Daily 2:00, 4:40, 7:00

### MEET THE ROBINSONS

(PG) Daily 1:55, 4:15, 7:05, 9:20; Fri-Sat late night show 11:25

### WILD HONEY

(PG, coarse language, not recommended for young children) Daily 1:40, 4:25, 7:20, 9:55; Fri-Sat late night show 12:20

### BLADES OF GLORY

(PG, crude content, not recommended for young children) Daily 1:50, 4:30, 7:30, 10:00; Fri-Sat late night show 11:50

### WESTWIND

(14A) Daily 1:25, 7:10

### OCEANS THIRTEEN

(PG) Daily 1:20, 4:00, 6:50, 9:35; Fri-Sat late night show 12:05

### SHREK THE THIRD

(PG) 1:45, 4:35, 7:15, 9:25; Fri-Sat late night show 11:40

### SURF'S UP

(G) 1:05, 3:10, 5:10, 7:25, 9:30; Fri-Sat late night show 11:30

### THE SIMPSONS MOVIE

(PG) Frightening scenes, not recommended for young children; Daily 12:40, 3:40, 6:45, 9:50

### 28 WEEKS LATER

(18A, gory scenes) 4:20, 9:40; Fri-Sat late night show 11:55

### CITY CENTRE 9

10200-102 Ave. 416-471-7020

### RUSH HOUR 3

(PG, coarse language, not recommended for young children) 1:00, 3:40, 6:20, 9:00, 11:40, 1:40, 4:20, 7:00, 9:40

### THE BOURNE ULTIMATUM

(14A) no passes, Daily 12:45, 3:40, 6:45, 9:30

### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, no passes) Daily 12:30, 3:30, 6:35, 9:20

### TRANSFORMERS

(PG, Violence, not recommended for young children) 12:20, 3:20, 6:20

### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, not recommended for young children) Fri-Sat 12:10, 3:15, 6:15, 9:15

### DADDY DAY CAMP

(G) Daily 12:50, 3:50, 6:50, 9:00

### THE SIMPSONS MOVIE

(PG) Daily 12:05, 2:15, 4:25, 7:30, 9:50

### NO RESERVATIONS

(PG) Daily 10:00

### THE MONUMENTS MEN

(PG) Daily 12:15, 3:10, 7:00, 10:00

### LIKED TO WATCH

(G) Daily 12:10, 2:10, 4:10, 7:20

### HOT ROD

(PG, coarse language, not recommended for young children) Daily 3:20, 9:15

### CLAREVIEW 10

4211-136 Ave. 416-472-7000

### THE MONUMENTS MEN

(PG) Daily 12:50, 3:50, 7:10, 9:45

## THE SIMPSONS MOVIE

(PG) Daily 12:00, 2:10, 4:30, 7:30, 9:40

## HAIRSPRAY

(PG) Daily 9:00

## TRANSFORMERS

(PG, Violence, not recommended for young children) Daily 12:30, 3:20, 6:40, 9:35

## BRATZ

(G) Daily 12:10, 3:10

## WEDDING

(14A) Daily 1:20, 3:55, 7:20, 9:50

## THE BOURNE ULTIMATUM

(14A) no passes Daily 1:00, 3:45, 7:40, 10:10

## UNDERDOG

(G) Daily 12:15, 2:20, 4:45, 7:00

## THE MONUMENTS MEN

(PG) Daily 12:20, 3:10, 6:50, 9:10

## HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, not recommended for young children) Daily 12:40, 8:30, 9:30, 9:20

## THE MONUMENTS MEN

(PG) coarse language, not recommended for young children; Daily 3:20, 7:50, 10:00, 11:10

## GALAXY-SHERWOOD PARK

Listings valid only for Thu Aug. 9

2000 Glenora Rd. 416-472-3771

### THE BOURNE ULTIMATUM

(14A) Daily 1:55, 2:55, 6:25, 9:35

### BRATZ

(G) Daily 12:35, 2:50, 7:20

### HOT ROD

(PG) Daily 12:15, 3:30, 7:00, 10:10

### THE SIMPSONS MOVIE

(PG) Daily 12:15, 3:30, 7:00, 10:10

### NO RESERVATIONS

(PG) Daily 12:05, 3:15, 6:45, 9:35

### THE MONUMENTS MEN

(18A) Daily 10:15

### UNDERDOG

(PG, no passes) Daily 12:50, 3:40, 6:50, 9:40

### I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 11:50, 3:10, 6:35, 9:30

### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Frightening scenes, not recommended for young children, no passes) Daily 11:45, 3:00, 6:30, 9:50

### TRANSFORMERS

(PG, Violence, not recommended for young children) Daily 11:40, 3:05, 6:35, 10:00

### BRATZ

(G) Daily 12:40, 3:55, 7:05, 8:45

### GARNEAU

416-472-3771

### RECKLESS

(14A) 6:50, 9:10

### GATEWAY 8

2000 Glenora Rd. 416-472-3771

### UNDERDOG

(PG) Daily 12:05, 3:15, 6:45, 9:35

### TRANSFORMERS

(14A, Violence) Fri, Mon-Thu 7:20, 9:30; Sat-Sun 1:45, 4:00, 7:20, 9:30

### FANTASTIC FOUR: RISE OF THE SILVER SURFER

(PG, Frightening scenes) Daily 9:50

### THE MONUMENTS MEN

(PG) Fri, Mon-Thu 6:45, 9:20; Sat-Sun 1:10, 3:55, 6:45, 9:20

### PIRATES OF THE CARIBBEAN: AT WORLD'S END

(PG, Violence, not recommended for young children, Digital) Fri, Mon-Thu 8:30; Sat-Sun 1:20, 4:25, 8:30

### RECKLESS

(14A) Fri, Mon-Thu 7:00, 9:40; Sat-Sun 1:35, 4:10, 7:00, 9:40

### GANDHI, MY FATHER

(PG) Fri, Mon-Thu 8:40, 9:25; Sat-Sun 1:00, 3:45, 6:40, 9:25

### BRATZ

(G) Fri, Mon-Thu 7:10; Sat-Sun 1:25, 3:40, 7:10

### CLAREVIEW THEATRE

## Listings valid only for Thu Aug. 9

2000 Glenora Rd. 416-472-3771

### UNDERDOG

(G) no passes Daily 12:45, 2:30, 4:15, 6:50, 7:30, 9:05

### NO RESERVATIONS

(PG) no passes Daily 1:25, 3:25, 5:25, 7:25, 9:25

### HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG) Daily 11:15, 8:55

### TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:20, 3:40, 7:10, 10:20; Wed 12:20, 3:40, 10:20

### BRATZ

(G) Daily 12:10, 2:50, 5:10, 7:35

### UNDERDOG

(G) Fri-Thu 1:10, 4:00, 7:05, 9:55; Wed-Thu 1:00, 4:00, 7:05

### LIVE FREE OR DIE HARD

(14A, Violence) Fri 1:40, 4:45, 7:40; Wed-Thu 9:55

### DADDY DAY CAMP

(G) Daily 12:15, 2:40, 4:50, 7:15, 9:40

### PRINCESS

416-472-3771

### YOU KILL ME

(G, coarse language) Daily 9:10; Sat-Sun 9:40

### RESCUE DAWN

(14A) Daily 7:00, 9:00, 11:00

### LA VIE EN ROSE

(PG, coarse language, mature themes) Daily 9:20; Sat-Sun 4:00

### RECKLESS

(PG) Daily 6:50; Sat-Sun 1:00

### RESCUE DAWN

(14A) Daily 7:00, 9:00, 11:00

### MAGIC LANTERN-CAMROSE

416-472-3771

### THE BOURNE ULTIMATUM

(14A) Daily 6:55, 9:20; Sat, Sun, Tues, Thu 7:00

### STREET FIGHT

(PG) Daily 6:50, 9:15; Sat, Sun, Tues, Thu 1:50

### THE SIMPSONS MOVIE

(PG) Daily 7:05, 9:10; Sat, Sun, Tues, Thu 1:00

### RUSH HOUR 3

(PG, coarse language, not recommended for young children) Daily 7:00, 9:00; Sat, Sun, Tues, Thu 2:00

### UNDERDOG

(PG) Daily 7:10, 9:05; Sat, Sun, Tues, Thu 2:10

### I NOW PRONOUNCE YOU CHUCK AND LARRY

(14A) Daily 9:05

### MAGIC LANTERN-SHAW

205 Main St. 416-472-3771

### UNDERDOG

(G) Daily 7:00; Sat-Sun, Tue, Thu 1:00

### RECKLESS

(PG) Daily at 9:00

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(STC) Fri 6:30

### CATFISH

(PG) Sat-Sun 7:00

### DAFT PUNK'S ELECTROMA

(STC) Sat 10:00

### YOUR MOMMY KILLS ANIMALS

(14A, violence, disturbing content, not recommended for children) Sun-Mon 9:00; pm Mon 7:00

### NORTH SCIMITAR CINEMA

Listings valid only for Thu Aug. 9

14231 137th Avenue, 732-2223

### THE BOURNE ULTIMATUM

(14A) no passes Daily 12:30, 1:30, 3:30, 4:30, 6:40, 7:45, 9:20, 10:40

### THE SIMPSONS MOVIE

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# Bourne Ultimatum is the ultimate in smart and entertaining blockbusters

JOSEF BRAUN / josef@vancouverweekly.com

The name of the genre is thriller, folks, and *The Bourne Ultimatum* leaves not a shred of doubt as to its commitment to fulfilling the highest demands of that particular, much bandied-about adjective. This isn't a case of a movie pandering to its genre expectations but rather rising to the occasion. Directed with impeccable sense—and sensibility—by Paul Greengrass, *The Bourne Ultimatum*, even more than the two previous installments in the Bourne franchise, embodies the art of thrilling on numerous levels, engaging our most basic impulse to question covert political mechanisms and blowing our minds with sheer movement, emotion and suspense.

From Moscow to Paris, London to Tangier, fearless, CIA-bred amnesiac super assassin Jason Bourne (plausibly portrayed, once again, by Matt Damon) is perpetually on the run. Picking up where *The Bourne Supremacy* left off, Bourne is still reeling from the death of his girlfriend and accomplice (Franka Potente), still suffering from gauzy flashbacks of his laboratory-controlled transfiguration from whoever it was he used to be into what he's become, still slipping through international borders in search of



answers while being hunted down by the fathers of his terrifying condition.

THE PARTICULAR CHAIN of chases and revelations that comprise *Ultimatum* is catalyzed when British journalist Simon Ross (Paddy Considine) makes public some enigmatic clues gleaned from a brief meeting with one of the figures directly involved in the program that turned Bourne into an ostensibly disaffected killing machine. In a startlingly fast and audaciously orchestrated sequence set in London's Waterloo Station, Bourne attempts to rendezvous with Ross while a crack CIA team utilizes London's elaborate web of surveillance cameras to intercept the meeting and attempt an efficient liquidation of Bourne, who's deemed nothing less than a "threat to national security" by presiding shadow figure Noah Vosen (the wonderful David Strathairn, here resembling a well-groomed eagle).

*Ultimatum* is structured around such breathless sequences, each one raising the stakes incrementally higher as the story progresses. Perhaps the most impressive of them all is one which makes terrifically disorienting use of the labyrinth of Tangier's medina, a bravura four-party pursuit that finds Bourne roof jumping, window crashing, a motorbike flying and finally embroiled in some very dirty hand-to-hand combat with a fellow hitman. The impact of every blow is made agonizingly palpable, and even a weapon as innocuous as a book assumes frightening potency.

Greengrass' creativity and skill with action is of the highest order, making most like films appear clumsy and confusing in comparison. As composed by

**THRILLER**  
NOW PLAYING  
**THE BOURNE ULTIMATUM**  
DIRECTED BY PAUL GREENGRASS  
WRITTEN BY TONY GILROY, SCOTT Z. BURNS,  
KROTHAK MOHNI  
STARRING MATT DAMON, JOAN ALLEN, DAVID STRATHAIRN, JULIA STILES

Greengrass and edited by Christopher Rouse, speed is essential yet never sought at the expense of audience comprehension. Whether his hand-held camera is darting through a crowd of bystanders, in the midst of a bone-crunching melee, or pushing in for a lingering close-up of Damon's stony tormented face, Greengrass aims to find clarity within chaos and succeeds marvelously at virtually every turn.

While the film's spare bits of dialogue are basically serviceable morsels of espionage boilerplate, the underlying philosophical *raison d'être* of the film still comes across elegantly and unambiguously in its climactic moments. Fraught with disassociative guilt, Bourne lost his sense of self when he first submitted his will wholesale to warmongering patriarchal figures of authority. When he's able to finally ask a fellow operative if the operative knows why he's killing those he's meant to, we in the audience suffer our own flashbacks to violent misadventures in distant countries whose inner workings we still only vaguely understand.

In this regard, while *The Bourne Ultimatum* is a work of unapologetic spectacle entertainment, unlike something like *Live Free or Die Hard*, this is entertainment founded in a world of moral consequence all too akin to our own. Fun, but not bloodless, it's that rare thing: a smart blockbuster. ♥

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# Today's folk music sure isn't your parents' folk

Bob Dylan took to the stage of the Newport Folk Festival in July of 1965 backed with a full band wielding instruments crackling with the power of electricity. That performance—all of three electric songs, followed by a couple of solo acoustic tunes—managed to polarize the folk purists and those who were willing to join Dylan for the ride to someplace new.

The exact amount of vitriol that was spewed towards Dylan by angry folkies has been long debated, with some reports suggesting there were actually no more than a few scattered boos drifting up from a slightly befuddled audience, while others say folksinger Pete Seeger was ready to cut the power to Dylan's performance with no less than an axe.

The extent of the unrest doesn't matter as much as the fact that Dylan's decision to "go electric" put that moment in the history of folk music into such sharp focus that even today the performance is often said to be a turning point—the moment when folk music began to splinter into camps like traditional folk and folk rock.

As is usually the case, though, the truth is a little more complicated, and while Dylan might have laid claim to

**PREVIEW** THU, AUG 9 - SUN, AUG 12  
**EDMONTON FOLK MUSIC FESTIVAL**  
GALLAGHER PARK, \$25 - \$40  
(SEE EDMONTONFOLKFEST.ORG FOR COMPLETE SCHEDULE)

one of the most famous moments in folk history, there were certainly others that are just as important in the continuing transformation of folk.

Texas songwriter Guy Clark will be in town for the **Edmonton Folk Music Festival**, and he says folk has always been on the move.

"It's been changing since people first started singing whatever you want to call 'folk music'—it's all songs folks sing," Clark laughs over the phone from the guitar workshop in his southern home. "It's always in a state of flux. That's healthy, that's the way it's supposed to be. And a lot of the traditions are held onto as well. It's just what it is."

"I use lovely old melodies that I learned when I was being a 'folk singer,'" he adds with the reverence of someone who loves all of the nuances that can be found in music. "Man, I steal those things everyday—they're just stunningly beautiful."

And, just as Dylan's shift from traditional folk towards a fusion of folk and rock did not happen in a vacuum, neither did the development of Clark's own style of songwriting.

"The kind of music I started playing when I first started playing was traditional kind of folk music, and then the next step, logically, was writing my own songs," he explains. "And a lot of them are I guess kind of folksy sounding just because that's the way I learned to play. And I really like that music—I like traditional music, I like the blues—all kinds of music, and I'm influenced by all of that. It's not just one thing or the other."

"I think everybody has to do it their own way, find their own path," he continues. "I think if [somebody learns from old folk songs] it's great. It's probably also great if you grew up playing nothing but Beatles songs. It



doesn't matter. It's the end result, the work, the song. There aren't any rules. That's one of the nice things about this job. Man, I'm the first one that gets pished. I'm not doing this to save anybody else's life."

**TORONTO SINGER-SONGWRITER** Justin Rutledge is considerably younger than Clark—Rutledge released his first album in 2004, while Clark's *Old Man*

LOU PINKAS ON VIEW 31

## What to see live at the festival and what to savour at home

For those lucky enough to be headed for the Folk Fest, we offer a modest list of unmissable performers—there are more, of course, but we'll let you find a few of them on your own. If you happen to miss the unmissable, we've also included the next best thing: each recommended artist's definitive album, plus a couple of companion picks for further listening.

**Must See: Mary Margaret O'Hara.** Comedienne Catherine O'Hara's reclusive sister spent four years tinkering with her Virgin Records debut, the majestic *Miss America*, before its 1988 release. That alone could've earned her a reputation for neurotic perfectionism that rivalled Brian Wilson's, but she sealed it by vanishing from public view, retreating headlong from overwhelming accolades. A four-song Christmas EP trickled in eight years later, and a further eight years passed before her soundtrack for the film *Appointment Hunting* appeared. Her live shows have been characterized by bouts of unpredictable eccentricity, but her fragility is belied by iron backbone—she's successfully repelled the industry of music while keeping it art.

**Must Hear: Miss America.** Spanning from the dreamy experimental pop of "Body's in Trouble" to the Billie Holiday-worthy "You Will Be Loved Again" to the sparkling country trot of "Anew Day," the breathtaking *Miss America* is rightly hailed as one of the best albums ever made.

Play it between: Elvis Costello's *King of America* and Julie Cruise's *Into the Night*. Flank *Miss America* with the tasteful side of the '80s.

Cheap hipster comparison: Chan Marshall from Cat Power.

**Must See: Buffy Sainte-Marie.** Don't condemn Buffy to the same Canadiana kitsch pile as Anne Murray. Rather, she deserves to be elevated to the pantheon of classic national folkies like Joni Mitchell and Leonard Cohen—her enduring songs have been covered (read: popularized) by almost as many other musicians as their songs have, and, unlike Cohen and Mitchell, she still makes her home in Canada.

**Must Hear: It's My Way.** Hard to believe this was released the same year as the British Invasion. Sainte-Marie's debut has nothing in common with what the mop-tops were all about, with their twists and chaste handholding. She and her folksy colleagues were more likely to sing about the personal consequences of global conflict, including the possibility that one may come home from a foreign jungle without hands to hold or hips to twist—if indeed one came back alive at all. It's *My Way's* star track, "Universal Soldier"—popularized by fey folkie Donovan—is sadly as trenchant today as it was at the dawn of the American folio in Vietnam.

Play it between: *Odetta Sings*. Dylan and Blossom Dearie's *Once Upon a Sum-*

*mer*time. Like Sainte-Marie, Odetta and Dearie defied expectations of gender and race. The fierce, one-name-only African-American songstress Odetta tackled a whole album of Dylan in 1965, completely reinterpreting his signature tracks. Pale blonde Dearie wore thick glasses and beat turtleckens, brandished a high, thin voice and manfully played her own piano as she scrapped the flesh of jazz standards and rebuilt them from the bones up.

**Fun Fact:** Sainte-Marie was on *Sesame Street* for five years (1976-1981). Playground romances linked her romantically to Gordon, but nothing conclusive was ever proven. Still, they would have made a cute couple.

**Must See: Michael Franti & Spearhead.** The odds are highly in favour of an outraged Franti passionately playing his role as international conscience mouth-piece in between Spearhead's defiantly political mélange of African-rooted music. Franti recently claimed that the American government is watching his activities, so he must be doing something interesting.

**Must Hear: The Beatings and Disposable Heroes of Hipocrisy's Hypocrisy is the Greatest Luxury.** Pre-Spearhead, Franti once played a tiny all ages Edmonton venue with his hip-hop/DIY/industrial band, the Beatings. Franti's next outfit, Disposable Heroes of Hipocrisy, broke to a wider audience, collaborating with icons like William S Burroughs

before their thoughtful agit-hop was drowned out by dumbed down, bling-crazed rappers with a penchant for shooting each other.

**Play it between:** Afrika Bambaataa's *Planet Rock: The Album* and Parliament's *Motherhip Connection*. A comprehensive gathering of early electro-funk from South Bronx mixmaster pioneer Bambaataa and a mindblowing sci-fi/Black Power concept album from deep funk practitioners Parliament—palpable influences on Franti.

**Protest at the Fest:** Social justice and global sounds make the political danceable at this year's Folk Fest. Mexico's Los de Abajo play Latin-ified punk-infused ska, L.A.-based Ozomatli creates bombastic multicultural fusions and Belize's Andy Palacio & the Garifuna Collective preserves the threatened music of the West Indies and Latin America.

**Must See: Ralph Stanley & his Clinch Mountain Boys.** This elder statesman of bluegrass learned to play traditional clawhammer style banjo from his mother during his childhood in rural Virginia. He developed a distinctive, innovative banjo approach that's been called "Stanley Style" and has toured for over 60 years, pickin' and singin'. His rich, doomy voice added swampy southern gravitas to the *O Brother, Where Art Thou?* soundtrack, which kicked off the most recent "rediscovery" of the bluegrass genre. He's also the only act in the

2007 Folk Fest lineup to have his own museum (ralphstanley.com)

**Must Hear:** 1971-1973, a four-disc set that gathers six of Stanley's out-of-print albums together. Excellent players supporting Stanley as they gleefully bound through traditional, gospel-heavy bluegrass.

**Play it between:** Hazel Dickens & Alice Gerrard's self-titled 1975 release and Druhá Tráva's *Good Morning, Friend*. Decades before Alison Krauss, Hazel Dickens and Alice Gerrard committed their clarion voices to the cor-summate Appalachian style. Dickens was from that world, but Gerrard was a middle-class Californian searching for an authentic American experience. They both went on to solo careers, but the albums they collaborated on remain intensely moving works. Czechoslovakia counter-culturalists embraced this quintessentially western musical form in the 1980s, and it's still going strong. Druhá Tráva's 2005 release *Good Morning, Friend* is one of the only English language albums showing the eastern European take on the bluegrass idiom.

**The New Bluegrass:** Two new generation bands, Crooked Still and Olabelle, are bringing their versions of bluegrass to this year's festival. Boston-based four-piece Crooked Still energetically reinterpreted the form to include contemporary and unorthodox flourishes, while New York's Olabelle stays true to bluegrass's Celtic/gospel/country foundation. —MARY

CHRISTA O'KEEFE / marychrista@vueweekly.com

# Antonioni & Bergman crafted delicately exquisite films

## FLICKS DVDetective

JOSEF BRAUN  
vdetective@vixenweekly.com

When I woke last Monday morning to learn of the death of Ingmar Bergman—that prolific old Swede who I've always considered my favourite director, at least when backed into a corner and forced to choose—two ideas immediately sprung to mind.

First, I couldn't help but wonder about Bergman's last thoughts, this most spiritually troubled of filmmakers, who earlier in his career confessed to suffering from a paralyzing fear of death. He was 89, and the overly faith-themed films were far behind him, but still: did he find peace out on that little northern island of Fårö where so many of his most haunting films played out? Would he have been disappointed if no cloaked, sickle-wield-

ing figure arrived to challenge him to that chess game that no one ever wins? Or would he have sighed upon discovering that even Death was unable to resist another tired parody of Bergman's *The Seventh Seal* (1957), the cinema's most iconic incarnation of *The Grim Reaper*?

The second thing that came to me was this: Bergman's gone, but amongst the old masters, at least we still have Antonioni. Then Tuesday morning arrived and, well, so much for consolation. Michelangelo Antonioni, another personal favourite, was 93, yet, unlike Bergman, not even officially retired. I spent the rest of Tuesday trying not to think about, say, Alain Resnais or Chris Marker—both in their 80s, both still working—for fear of spurring a chain reaction.

Death has intervened to fuse the destinies of these two giants, just as life had back in the '50s and '60s, those glory years for the international arthouse when terms

like "seriousness" and "rigour" weren't deemed antithetical to the ingredients of a successful film. It's a period I cherish, and as it happens, one that's becoming increasingly well represented on DVD.

CRITERION HAS BEEN especially committed to keeping the films of both Bergman and Antonioni alive for a new generation—the most revered Bergmaniacs can even see a slew of his earliest work in the Early Bergman box released just months ago on Criterion's new bare-bones Eclipse imprint. But for those seeking to fully immerse themselves in Bergman at his best, there's another multi-disc set I've chosen to highlight in this modest little eulogy-by-way-of-DVD column.

With films like *Winter Light* ('62), *Persona* ('66) and *The Passion of Anna* ('69), Bergman honed the elements of his aesthetic that will stand as his most distinctive contributions to movies: the transformation of chamber drama into intimate, vital cinema, and the use of the human face as an all-encompassing landscape of mystery, wonder and the unfolding of ideas, story and emotion. *Scenes From a Marriage* ('73), often mistaken for a less ambitious project, was in many ways the quintessence of Bergman's explorations.

Basically a two-hander, *Scenes* chronicles the gradual disintegration of the marriage of Marianne and Johan (the magnificent pairing of Liv Ullmann and Erland Josephson), and the strange paths their lives assume in wedlock's wake. Cri-



terion's three-disc set presents *Scenes* as I think it should be seen, in its original six-part television mini-series format. Vivid, moving, exquisitely photographed (in colour, by the late-great Sven Nykvist), and utterly engrossing, the mounting effect of watching the series is far more potent than the truncated theatrical version.

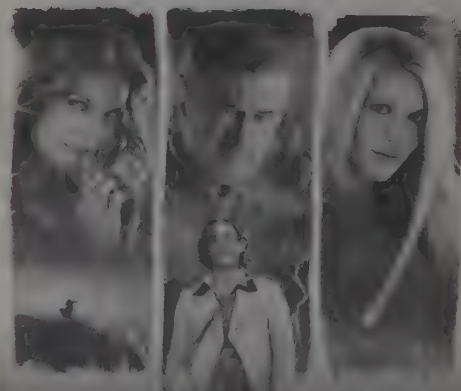
Last year's highly successful re-release of *The Passenger* ('75) both inaugurated a new legion of Antonioniites and reawakened the interests of older filmmakers who'd forgotten the breadth of Antonioni's cinema. But of all the Antonioni films currently available on DVD, I'd argue that the finest package accompanies the title that remains most emblematic of Antonioni: *L'Avventura* ('60).

"I'm interested in irrationality," Antonioni once wrote. These are the words of the guy who must have been the only Italian filmmaker whose best work is refreshingly untainted by that national cinema's

chronic sentimentality. *L'Avventura*, which concerns a woman who vanishes on a boating trip and the fruitless search enacted by her lover and friend, was as startling for me as Bergman's work of that very same period: just as Bergman's God opted for silence, Antonioni's mystery opted to remain perfectly unsolved. In different but equally memorable ways, such films reveal to us that the life of movies continues to unfold and take surprising shape even within the realm of total uncertainty.

Criterion's two-disc set contains a superb commentary by Gene Youngblood, writings by Antonioni most enjoyably read by Jack Nicholson, and a documentary of Antonioni by Gianfranco Mingozzi. It's an ideal package to sink into over a rainy, lonely weekend, and one I'm hoping Criterion will follow up on soon—Antonioni's disturbingly gorgeous, endlessly perplexing masterpiece *Red Desert* ('64) is more than ripe for the deluxe treatment. ▀

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## THE LAST LEGION

IN THEATRES FRIDAY AUGUST 17











## The Format goes to the dogs on new album

JOEL KELLY / joel@vancouverweekly.com

Despite still being a somewhat wet-behind-the-ears twentysomething, Nate Ruess, lead singer of **the Format**, can offer some sage advice: even if it is the cutest thing you've ever seen, buying a puppy with your significant other will not solve your relationship problems.

It does, however, make for a pretty great concept album—the Format's latest release, *Dog Problems*, was named in recognition of Ruess's plan with his then-girlfriend to get a pet dog every time they broke up. The girlfriend left for good during the recording process and one of the dogs, Nico, ran away.

"She was pretty nutty," says Ruess of Nico, a bull terrier. "She was destroying our house."

And, for those of you already drafting angry letters to the Format pointing out that animal shelters are overflowing in part due to owners like this, relax—Ruess says the rest of his dogs happily frolic on his parents' farm in Arizona, and the band frequently plays shows supporting local humane societies.

Having his relationship drama play out in the ears of listeners worldwide doesn't seem to faze Ruess. "[It's] really therapy for myself," he says about the songwriting process. "I just couldn't stop writing about it. I was a mess. I kept hoping the second half of the record would take some sort of turn towards redemption, to us solving our problems, and I made the mistake of continually getting back into that relationship."

**THE FORMAT DOES** seem to excel in songs about relationships; several songs from *Dog Problems* have been featured in television shows, including MTV's *Laguna Beach*. However, Ruess admits he has moved on to more mature songwriting topics.

"That time in my life is so behind me," he explains. "I haven't stopped

PREVIEW

FRI, AUG 10 (6 PM)  
**THE FORMAT**  
WITH THE HONORARY TITLE, LIMBECK, STEEL  
TRAIN, REUBEN'S ACCOMPANY  
DINWODIE LOUNGE, \$17.50

writing about myself or my relationships, but it's more about this transition into adulthood—a fear of growing up. A lot of it has been so cryptic lately. I just let my mind sort of happen."

That being said, Ruess is also looking forward to what the future may yet bring.

"Even with the fact that the band's success is coming really nicely, it's been a gradual climb," he says. "I love that. I hope that it moves slower. When you feel like your best music is ahead of you, you want to work towards that." ♥

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# Not Kidjo-ing around for Angelique

BRYAN BIRTLES / bryan@vancouver.com

The best way to describe Angelique Kidjo is passionate. Talking to her about her music, her outlook on life and the world or her commitments to a number of charities makes you want to get up off your sofa and get out there and join her. It seems nothing holds her back from making a difference.

Recently, Kidjo became involved with the Live Earth concert in South Africa, where she helped deliver a message: unless we humans make some fundamental changes to our lifestyles

as the large-scale change that Live Earth worked towards. She has one particularly poignant memory from right here in Edmonton that illustrates the way someone can effect change on an individual level.

"I've experienced some huge things in Edmonton," she says. "A

hope I'll see her because I really want to see how she's doing."

Most important to Kidjo, however, are the unifying effects of music.

"When it comes to music, the only thing you need to realize is it brings people together," she says. "Different people that don't speak the same lan-



lady came to me once who was in a car accident and doctors said she couldn't walk. She was just giving up and her brother brought her my music and she found the strength in my music to get back on her feet. I'm glad she did and when I come there I

guage, that don't come from the same place at all, but find themselves together in the same room ... when I'm onstage and I see the whole world right there, united in music and together ... If I could see God I'd kiss him right there." ♡

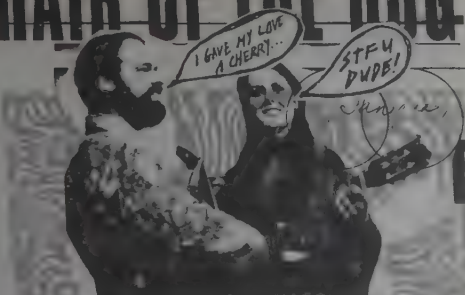
**PREVIEW** | TUE, AUG 14 (7:30 PM)  
**ANGELIQUE KIDJO**  
WITH JOSH GROBEN  
ROXALL PLACE, \$35 - \$125

soon, there's going to be hell to pay.

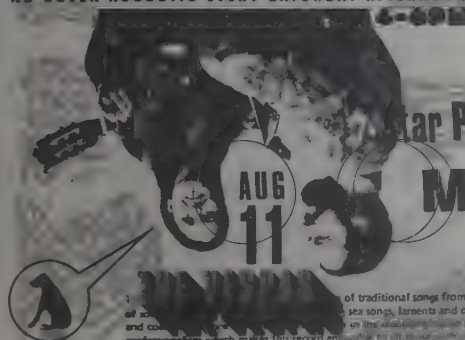
"It was intense," she says of the experience of the concert itself. "People know that global warming is out there, but seeing those images [on television] makes them see what is really going on. Like it or not, people will change their way of acting. It will be a slow process because we are so addicted to what we have that we are not really willing to change anything, but the day will come because there's no way we can go on living without changing."

**BUT KIDJO ALSO KNOWS** that change on a small scale is just as important

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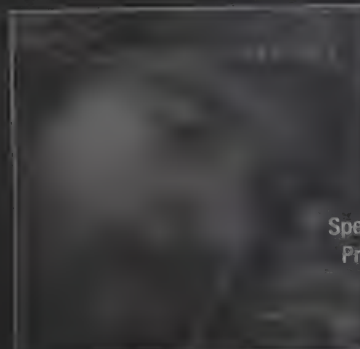
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## GUY CLARK

CLARK'S FOLK MUSIC 31

was out in 1975—but he's well versed in music of the past, having cut his teeth on plenty of classics, many of them as instrumentals picked out on the banjo, before jumping into the waters as a songwriter himself.

"Initially, when I really got into that I got into it heavy, listening to Harry Smith's *Anthology of American Folk Music*, I was listening to tons of bluegrass and Appalachian stuff and mountain music, and that was before I put out my first record," Rutledge recalls over the phone from his Toronto home. "I have been slacking on that front these days. I'm trying to write as much as I can all the time, so I haven't been listening to a lot of old folk stuff."

Despite his familiarity and respect for folk music, Rutledge admits that he finds the term folksinger to be somewhat troubling today, at least in the sense that many of the most well-known folk musicians—Dylan, Seeger, Woody Guthrie—were also labeled as protest singers.

"I don't really consider myself a folksinger. I consider myself a songwriter," he says. "I don't know if [the term folksinger] really holds any weight anymore. I don't really hang around a folk scene."

A moment passes as Rutledge considers just what folk music means today. When he finally answers, it's with a chuckle.

"I would need a definition of folk—I think that the lines are too blurry, or irrelevant, even—I don't know what folk



is anymore," he admits. "I knew what it was 30 years ago. I read about what it was and I listened to the Leonard Cohens and the Kris Kristoffersons and I know what that folk was about."

Rutledge shares Clark's feeling that folk music is not a static form, but one that is constantly in motion. There are certainly traditionalists out there who insist that there is only one style of true folk music, but those pockets of listeners are shrinking as the sounds of older folk are constantly being turned on their sides and rolled into new shapes that encompass other sounds as well. In that light, a Folk Fest lineup that includes as disparate figures as Clark and Rutledge, and even City and Colour, makes perfect sense.

"I definitely think that there's an

evolution and I'm happy that there is one," Rutledge says, adding, "They always has to be. Music is something that should be shared and I'm glad that [folk festivals are] opening up like that."

"I guess what I'm trying to do with what I do is really inject a certain kind of lyrical element to it," Rutledge continues, considering the relationship of his own songwriting to older folk music. "I'm just really trying to push the boundaries lyrically. I'm trying to maintain some of the same subject matter and whatnot, but listen back to some of the early Kris Kristofferson and stuff and he had a great grasp on the craft, but he also pushed it a lot lyrically. I think that's what I'm kind of trying to do with what I do in particular, just keep it growing." ▀

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## Clutch makes the trip *From Beale Street to Oblivion*

CAROLYN NIKODYM / carolyn@vewweekly.com

Heading down the highway, looking for adventure and whatever comes your way, you might have found yourself bearing down on **Clutch**—the Maryland band that was born to be wild.

In the 16 years since its inception, Clutch has not exhausted its rock inspiration, working its way through metal and hardcore through to what I'll call hardcore blues. But if you know anything about Clutch, then you likely know that they don't seem to have a lot of energy invested in trying to fit into any particular sub-culture.

Between Neil Fallon's rumbling vocals, his and Tim Sult's hot rod guitars, Dan Maine's muscly bass, Jean-Paul Gaster's muffler-less drums and Mick Schauer's fine-tuned organ, the

ing records, so we just continue doing what we do: playing live shows."

**WHILE PERFORMING PLENTY** of live shows has been a constant for Clutch, Fallon also thinks that this is the direction the music industry is going in general.

"It's a lot easier for people to have their band garner an audience very quickly over the internet," he explains. "The only down side of it is there's that much more music out there and it's maybe more difficult to sift through it, but I think that all in all it's a healthy thing—maybe forces bands to get off their asses and play in front of people instead of expecting to get a free ride.

"The business models that these record labels have are very antiquated and they're still trying to lick their wounds because of the internet, which I think is a good thing in that it levels the playing field."

And Clutch has plenty of experience with sticky record companies to stand by that statement—having released 13 albums and two EPs on a total of nine different labels (including the band's own River Road Records), from small time to majors Columbia and Atlantic. But for Fallon, it seems to be more about band-label fit than anything else, as he cites the pros and cons of the small and big label experience and says that a common misconception is that smaller labels are somehow more righteous.

"I think that labels—regardless of their size and philosophy—they're in the business of selling records," he says.

And it isn't that he wouldn't want to sell a heap of records himself, he says, but the kick-ass live performance is far more of a thrilling ride than a hit record is anyway.

"The gathering together of a group of people knowing that they're all experiencing a unique thing that's never occurred before and that will never occur again—I think that's an intangible thing," he opines. "A record's a static thing—whereas a live performance is a bit of an organism." ♥

PREVIEW

FRI, AUG 10 (8 PM)

**CLUTCH**

WITH YEAR LONG DISASTER, BACKYARD TIRE FIRE  
STARLITE ROOM \$27

quintet has defined a driving sound that has attracted a passionate fanbase who prefer Clutch to any other transmission of music.

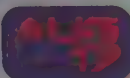
"It's just a byproduct of our stubborn philosophy of touring," Fallon explains over the phone from a tour stop in Fargo (which he admits is a lot more like the movie in winter). "I think that when you do that, you can build up a cult following or a very passionate following for the band as opposed to ... let's say you have a huge ratings hit, you can sell lots of records and people are just kind of fans of a song more than your band."

Clutch's stance on touring seems to have solidified when its latest record, March's *From Beale Street to Oblivion* was leaked early over the internet.

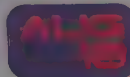
"It's almost inevitable that that's going to happen," he says. "That's just the world that we live in. You can't really get too bent out of shape. We never made one red cent off of sell-

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WEEKLY



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# STRUNG OUT

AWILHELMSCREAM *I Am Ghost*

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DOORS 7 PM • ALL AGES

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VUE WEEKLY

ON SALE SATURDAY

# UNEARTH

darkest hour

AUGUST BURNS RED

SOLID  
SILVER

APPEARING AT

**OCTOBER 18 - STARLITE ROOM**

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES,  
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VUE WEEKLY

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STARLITE ROOM**

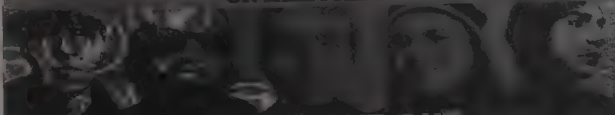
EARLY SHOW! - DOORS 4:00 PM - ALL AGES

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VUE  
WEEKLY



ON SALE FRIDAY



WITH GUESTS - SICK CITY - SIGHTS AND SOUNDS - LIVING WITH L...

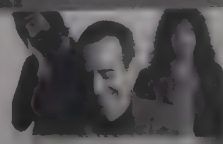
**SEPTEMBER 27 • STARLITE ROOM**

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VUE  
WEEKLY



# TED • LEO • AND • THE • PHARMACISTS



**SATURDAY OCTOBER 20 - STARLITE ROOM**

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# Meet the new music industry— not the same as the old one

It's easy to think that, thanks to MySpace pages, iTunes and a bunch of other places you can get music on the internet, there is more new music available to the consumer than ever before.

Well, the answer to that is yes and no. Yes, there is more free music out there than ever, but when it comes to releases put out by the actual recording industry the number is plummeting.

## MUSIC ENTER SANDOR

STEVEN SANDOR  
steven@vuwweekly.com

According to Statistics Canada's most recent survey available, the number of real releases is going down every year. In 1998, Canadian labels—including both majors and indies—put out a total of 6728 sound recordings, of which 1023 came from Canadian artists. By 2003, that number had fallen to 5619 releases, with only 904 of those qualifying as Can-Con. And profit margins on records had dipped to an average of just over two per cent. Wow, that's low.

"The independent labels are still putting out records; we shipped 25 000 new units last year," says Duncan McKie, the new head of the Canadian Independent Record Production Association, which represents all the indie labels in the country. "That's because of all of the support Canada provides for the independent-music sector."

But with the majors, where profit is king and government assistance is reduced, the number of releases is being chopped.

"For major labels, which are motivated by profit and aren't there just to help develop an artist's career, those numbers are surely dropping," says McKie. "Certainly, in Canada, the sales are no longer there to justify the investment into so many new artists..."

"It comes down to a business decision,

would you spend the money for the development of an artist if the chance for profit is almost zero?"

Yes, more and more bands are putting out songs on MySpace sites or leaving sound files available for download in plenty of places, but for a band to break big, it needs the kind of promotional help that comes from labels and touring. Yes, internet buzz is nice, but it is fleeting. It doesn't make the same kind of lasting impression as a great tour.

But, as McKie is quick to point out, the news isn't all bad. Independent labels are changing their business models in ways that the large and institutionalized major labels can't.

**WHILE THE MAJOR LABELS** are putting out fewer albums, McKie says indie labels, helped by government grants, are still churning out releases, even though they too are being hurt by piracy, while the majors simply cut back their rosters.

And indie labels are aware that piracy is a problem that will continue to grow.

"For the most part, illegal downloading is seen as a Top-40-music problem," says McKie. "But people are as likely to download the new Faist on a PTP site as they are the new Madonna album."

But indie labels, because they are more adaptable to change thanks to their smaller sizes, as well as the fact that they don't have to answer to large, multinational corporate boards, are changing the way they think to meet the new reality. McKie points to Canadian indie labels like Six Shooter, Netzwerk, Last Gang and Arts and Crafts who have concluded that they have to be much more than record labels to survive.

These labels have realized that there isn't much money to be made from recordings; albums are still released, as every artist needs to introduce new material to audiences, but when artists sign with these labels they are signing much more than recording deals. These labels have

become clearinghouses of sorts, handling everything from recording to their clients' tour management to synchronization rights. Does a filmmaker want to use a song? The label brokers the deal. Publishing rights? The label has that, too. And touring is the big moneymaker nowadays, so the label manages that, too.

"What labels are realizing is that they have stopped making money from records and need to stop depending on recordings for income," says McKie. "So labels are offering much more than a recording element to help an artist's career. They want to manage more facets of the artist's career."

Basically, there's little or no money that can be made from even a 99-cent download, let alone pirated ones. So, labels know the payday will come from booking lucrative tour dates or possibly selling the rights to a song for a film or commercial, deals which could make as much as \$150 000 in one day. And those deals will be helped along by the buzz created by the recordings, which will almost be like loss leaders in the new music industry.

Until the big labels can merge their publishing divisions with their recording divisions, they can't make the same revolutionary moves as the smaller labels.

But, thanks to the fact that the internet can't replace the live experience, there will always be facets of the music industry that can't be pirated. McKie says that, while the music industry can survive the hits that come with piracy, he doesn't know if the same can be said for Hollywood.

"Wait 'til this all happens to film. Unlike music, which still goes out and tours, all film offers is a movie or a seat in the theatre. And, as bandwidth increases, they will lose more to piracy."

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

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FRIDAY AUGUST 17

KIRO'S  
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FRIDAY AUGUST 31

DESIDERATA  
GHOSTHOUSE / BABY CONTROL / ANIMAL NAMESTHURSDAY SEPTEMBER 1 [www.events.com/patients](http://www.events.com/patients)OH SNAP!  
DJ ASSUALT, DEEKLINE & WIZARD + MORETHURSDAY SEPTEMBER 6 [www.events.com/patients](http://www.events.com/patients)ART BRUT  
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ON THE BRINK / ROCKETS AWAY / BALLS OUT FACE FIRSTSATURDAY AUGUST 11 [www.events.com/patients](http://www.events.com/patients)TIM GILBERTSON  
WITH GUESTS TOY SINGERS

TUESDAY AUGUST 14

KAREN FOSTER  
WITH DRAFT DODGERS [EX-TTT, TTH] AND GUESTSFRIDAY AUGUST 17 [www.events.com/patients](http://www.events.com/patients)

## IMMACULATE MACHINE

SATURDAY AUGUST 18

## THE MARTINGALES &amp; GUESTS

SATURDAY AUGUST 23

## ULTIMATE POWER DUO HOT BLOOD BOMBERS

TUESDAY

## NIGHT SHAKEDOWN!

WITH DJ GENERIC &amp; GUESTS

ROCK AND ROLL AND A WHOLE LOT MORE SHAKEDOWN!

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## ALBUM REVIEWS

## NEW SOUNDS

YEAH YEAH YEAHS  
IS IS EP  
DRICK UPROSS MOROZ / [www.vueweekly.com](http://www.vueweekly.com)

THIS ROCKS

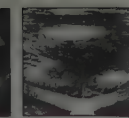
Maybe it's a generational attention span deficit, or maybe I'm just really busy, but I've always been a fan of EPs. Short, to the point, none of the bloat or fat of most 45-minute-and-up full-length albums, these one-acts usually work as a distillation of everything admirable about an artist.

This is why Yeah Yeah Yeahs's five-song, 17 minute *Is Is* comes as such a revelation, particularly as a follow-up to the band's disappointing but occasionally brilliant sophomore full-length *Show Your Bones*. *Bones* was a middling LP, but there was probably a fantastic quarter of an hour of music lurking somewhere within. On *Is Is*, though, from the opening marching-band beat of first cut "Rockers to Swallow" through the organ swells, whispers and swing-beat-mutating-into-raging-yelping-Karen-O-orgasm-strut-rock of the "Take Me Out"-on-steroids of "Down Boy," from the manic, almost pop-punky energy of "Kiss Kiss" to the jammy, serpentine "Isis" to the minor-chord emoeo-up "My Sharona" of closer "10 x 10," this snack-sized helping of Karen and company reasserts Yeah Yeah Yeahs as the cooking rock band we met on *Fever to Tell*.

PHILLIPS SAYLOR WISOR  
13 SONGS  
LITVIL PUNKYMARY CHRISTA O'KEEFE / [www.vueweekly.com](http://www.vueweekly.com)

THIS IS OK

A plainspoken title suits this rough-hewn, wholehearted offering from Phill Wisor, a peripatetic American who followed his equally gifted woman back to Edmonton a couple years ago—they perform together in the Digs, and informally at jam nights about town. 13 Songs is exactly what



it promises: troubadour Wisor, armed with banjo or (mostly acoustic) guitar, eking out roasty narratives of the city and backwater, the introspective and descriptive, the heartbreaking and gingerly hopeful.

This is also the soundtrack of a full out championship demon-wrestling match, with most of the slamdowns made by Wisor's preternaturally weary voice, cracked like the bottom of an old fine bone china cup. The album posits a kind of punk bluegrass, with Wisor's delivery crisscrossing boundaries between Guthrie-esque folksinging, beatnik poetry and country hellfire preaching as he ranges across subject matter as diverse as 9/11 fallout, schoolchild prejudice and monstrously bleak depressions.

At times, Wisor's experimental urges get the upper hand. "Mansions of Strangers" dissolves into a stream-of-consciousness ramble, paranoid and unhinged, while the dreamy "Kansas City" layers offset hypnotic voices over ghostly guitar. But he's mostly a generous and straightforward songwriter, with frequent moments of glory. His love songs are as ornery and needy as honest-to-goodness love; the soft, slow build of "Lower East Side" would be at home on Springsteen's *Nebraska* (as would his lyrics: "I believe in my dreams / but it was a hard sell"); the pained questioning of "Ground Zero" is an impeccably crafted protest song Dylan could get behind.

JON B  
JOHN B PRESENTS BEAT DIARYA  
INDEPENDENTDAVID BERRY / [www.vueweekly.com](http://www.vueweekly.com)

THIS IS OK

"Clever 10 years ago" is the watchphrase with Jon B's latest experimentation into hip hop. From the title—which is, to be fair, clever when you're 13, however long ago that is for you—to the thoroughly bizarre "warps" of songs like Busta Rhymes's "Wooyo

Haaaa!" (described in the press release as "sort of like a mash-up, but with his own unique interpretations"), it all seems like stuff that hits the right mark on the wrong target.

There's obviously a wealth of hip hop and pop-culture Canadiana knowledge to be mined here—the aforementioned "Wooyo Haaa!" pays deceptively subtle homage to "California Love," and dig the opening clip from Bubbles excusing/explaining the whole project—but it isn't used all that effectively. It feels like Jon B isn't so much referencing as aping, and he does it well enough to make it sound appropriately dated.

That he can sound like some of the best parts of rap's silver age is notable, but there's a reason rap has moved on. When Jon B catches up with it, he should be just fine.

Jon B is at The Blackspot Cafe on Wed, Aug 15.

SONANCE  
THE ROAD HOME  
INDEPENDENTBRYAN BIRTLES / [www.vueweekly.com](http://www.vueweekly.com)

THIS IS OK

Sonnance is the kind of band that seems like the members would give you the shirts off of their backs, and the group has got the thank-you list to prove it inside the jacket of its new disc. Thanking half the bands in this province and most of the town of Jasper, you can see that Sonnance is firmly implanted into its local community and the Alberta music community.

The only real problem with this disc is the production. The disc sometimes comes off like it's being played by your next door neighbour through the thin walls of your apartment. The guitars could stand to be way more aggressive in tone and the drums are badly muffled and way down in the mix. Because of this, it never quite pops like the live show. Nonetheless, a solid disc from a solid band.

## HAIKU! QUICK SPINS

WHITNEY and 10 PLAYER  
[quickspins@vueweekly.com](http://quickspins@vueweekly.com)

## THE LONELY H

HAIR  
THE CONTROL GROUP  
Suburban hippies  
Making decent retro rock  
And doin' blades maaaaaaan

ARCHITECTURE IN HELSINKI  
PLACES LIKE THIS  
POTVINYL

So much work was done  
On this synth-rock disc it sounds  
Like Meg Ryan's face

SURVIVAL OF THE FATTEST  
PRINCE FATTY

MR BUNDO  
Modern Reggae that  
Sounds like all the old reggae:  
Bung-Chick-bung-Chick ZZZZZZ

CARROU  
ANDORRA  
MIRKO

Dan Snaith is awesome!  
He makes a silk purse out of  
A pig's curly dink

ELVIS PRESLEY  
VIVA LAS VEGAS  
BONY BANG

The King! Vegast Live!  
Cool and gitzky, makes up for  
Past embarrassments

JOHN VANDERSLICE  
EMERALD CITY  
BANSUK

Indie-rock moping  
With pop sensibilities  
A worthy listen

KORN  
KORN  
MIRKO

Two-fifths old lineup  
Now with two times the boredom,  
And all of the suck

THE STARTING LINE  
DIRECTION  
VINYL

95 per cent  
Of emo sucks. Hard. Congrats!  
A five-per-center!





BRYAN BIRTLES / bryan@vuuweekly.com

It's surely a very difficult thing to replace an original member in a band. Nobody knows if fans will accept the new member, or even if the band and the new member will get along. And when the person you're replacing is the singer, the very face of the band, how will that go over? Add all of this uncertainty together, and add in a singer being

**PREVIEW** WED. AUG. 15 (8 PM)  
**THE CREEPSHOW**  
WITH RAYGUN COWBOYS, PROFUNDA ROSA  
NEW CITY, \$11.99 (ALL AGES)

replaced by her own sister, and you've got Toronto's **Creepshow**.

Before you get any Jerry Springer-esque scenes going through your mind about how the news was broken to original singer Jen Hellcat, it was nothing like that says new frontwoman, and close relative, Sarah Blackwood.

"Well what happened is she got pregnant," Blackwood says rather matter-of-factly. "I've sort of been doing my own thing with music for a while now, so I was able to step into it without too much difficulty."

**EVEN THOUGH WHAT** Blackwood normally plays is "totally different" from the driving psychobilly of the Creepshow, she says she's having a great time moving out of her comfort

zone and letting out her inner rocker.

"Jen actually helped me do my hair and lent me clothes so I could pull it off," she says. "I think rockabilly is so great. The polka-dots, the hair, all the clothes, it's so much fun."

And even though things are a little up

in the air about who makes up the band right now, Blackwood says she's just looking forward to heading out on tour.

"I used to live out west so there's a whole bunch of people I'm really looking forward to seeing, and I really miss the mountains." ▼



FROM MANICURE

# KAREN FOSTER

WITH GUESTS EX-TT, TTH

# DRAFT DODGERS

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birtles@vuuweekly.com

## ARIES (MAR 21 - APR 19)

"The face is the most erotic part of the body," says fashion designer Vivienne Westwood. Try out that perspective for a while, Aries. Your assignment in the coming week is to enjoy getting excited by faces that captivate your imagination. This isn't just about pure physical beauty of course; you should also be alert to the titillating wisdom and arousing compassion that are revealed in their features, as well as the ripples of inscrutable emotions and the flows of secret knowings

## TAURUS (APR 20 - MAY 20)

Lately, it's as if you've been riding a roller coaster on which you're forbidden to scream. It's as if you've been trying to suppress your laughter as you watch a series of the funniest stand-up comedians on the planet. It's like you've been ordered to sit stiffly in a chair and keep your feet motionless while your favourite band plays the dance music you love best. I hope you won't put up with this predicament any longer, Taurus. Either scream, laugh and dance, or else escape any situation that's keeping you clamped down

## GEMINI (MAY 21 - JUN 20)

"I do not wish to hear about the moon from someone who has not been there," wrote 19th-century wit Mark Twain. That's an extreme statement of how important it is to formulate conclusions based on first-hand knowledge rather

than on hearsay and random opinions. In the coming weeks, this principle will be even more crucial to your mental health than it usually is. In my astrological opinion, you need to significantly increase the proportion of information you acquire through your direct perceptions, as well as from people who've had intimate contact with the things you're curious about.

## CANCER (JUN 21 - JUL 22)

"Dear Rob: Do you have any tips on dealing with fear that paralyzes you? Like, say I need to tell a certain someone how I really feel, but my fear makes me put it off again and again. And I don't have much time before the window of opportunity closes. Please help! I don't want to miss out! —Cowardly Cancerian." Dear Soon-To-Be-Courageous Cancerian: In accordance with cosmic rhythms, which are conspiring to assist you in summoning hidden reserves ofchutzpah, I hereby assign you to actually do the thing you fear at one of these times: Fri, Aug 10 between 7 and 9 pm; Sat, Aug 11 between noon and 2 Sun, Aug 12 between 3:30 and 6 pm; or Mon, Aug 13 between 6 and 8 pm

## LED (JUL 23 - AUG 22)

I predict you will dream about at least three of the following things in the coming week: a flying carpet, a genie's lamp, the food of the gods, a wizard's wand, healing ointment, a silver chalice and enchanted mud. "So what?" you might be saying. "What do dreams, no matter how fun they might be, have to do with my pursuit of happiness in the cold, cruel world of my waking life?" And I say unto you, Leo, that these dreams will mysteriously transform your psyche in such a way that you'll be

able to accomplish magic that may have seemed impossible before

## VIRGO (AUG 23 - SEP 22)

Why fight for rights that are already yours, Virgo? Why sacrifice yourself for the benefit of people who wouldn't fully appreciate your gifts? And why are you even thinking about dividing when you should be multiplying? Any of these acts would be a crime against yourself. So listen up: you just have to hold out a little longer. If you can avoid running up a big karmic debt in the next few days, if you can refrain from hurting yourself in a misguided attempt to fix situations that can't be fixed, you'll be home free. Soon the whole cast of monsters, demons and goons will pack up their inane torture devices and go trundling back to the hells where they came from

## LIBRA (SEP 23 - OCT 22)

When you see a shooting star, you're usually looking at a piece of cosmic debris that's 30 to 60 miles away and no bigger than a grain of rice. As it streaks through the atmosphere, the compression of air in front of it creates a shock wave, generating enough heat to send a bright light to your eyes. Sound like something you want to emulate, Libra? I believe that in the coming weeks, your smallest actions could, like those of shooting stars, produce dramatic, far-reaching effects.

## SCORPIO (OCT 23 - NOV 21)

"Dear Rob: In the past few weeks, life has been opening me up over and over again, as if I were a rose that couldn't stop blooming. Every perception hits me with a soothing bolt of clarity. Every con-

versation is gracefully sculpted, as if composed by a higher power. I'm listening and actually hearing what people really mean. I feel accountable for each word that comes out of my mouth. It's amazing. Do you have any tips for keeping this state going on forever? I'm afraid I'll slip back into a duller, more self-absorbed state. —Scorpio On Fire." Dear Scorpio: Don't cling. Don't be grasping or anxious. Instead, do what is potentially every Scorpio's specialty: Die and be reborn every day. Again and again, kill off the magic that's working so well and artfully resurrect it in a transformed version.

## SAGITTARIUS (NOV 22 - DEC 21)

In *Infinite Jest*, novelist David Foster Wallace imagines what life will be like in the future. One big change is that the years will no longer be known by numbers. The naming rights will have been sold to corporate sponsors. What might have been 2013 and 2014, for instance, will be the Year of Dairy Products from the American Heartland and the Year of the Depend Adult Undergarment. I thought it might be fun to borrow that idea for your horoscope, especially in light of the fact that imminent events may play a big role in defining the main themes of 2007. Will this turn out to be your Year of Fertility Rites in the Wild Frontier? Or maybe the Year of Your Inner Animal's Intelligence Upgrade? Or the Year of Your Fantastic Voyage to the Cosmic Lost and Found? We'll soon find out.

## CAPRICORN (DEC 22 - JAN 19)

Certain religions whose names I won't mention have given prayer a bad name. It has come to be associated with sentimentality, desperation, delusion, greed,

and wishful thinking. But I prefer to define prayer as an intention to align your emotions and thoughts with the highest possible good. Can you give that definition a whirl? I hope so. It's Big Wild Prayer Week, a time when you will have an extraordinary ability to get in sync with almost unimaginably catalytic currents of cosmic beauty and truth.

## AQUARIUS (JAN 20 - FEB 18)

"Desire is not an occupation," croons the lead singer of the industrial rock band KMFDM. But I beg to differ, at least as far as you're concerned. For the immediate future, it would definitely not be totally crazy for you to play hooky from your job and stop doing all the busy work you usually do so that you could fully devote yourself to exploring the riddles of your deepest longings. I'm not just talking about the yearning for love and sex, but every single one of your bone-aching, abyss-tempting, reality-crunching hungers

## PISCES (FEB 19 - MAR 20)

I'd like to see you permanently lose at least 50 per cent of your chronic aggravation. And I have an idea about how you might do that. Choose a day when you've got the leisure time to spend one intense half hour cursing about everything that annoys, frustrates and upsets you. For those 30 minutes, you'll allow yourself to unleash tremendous ferocity as you commune with visions of your outrage. Giving yourself that permission—so my theory goes—would drain the backlog of vexation you've been carrying around. If you do it right, your spirit will be purged of the sour heaviness of background rage for at least eight weeks, probably longer. ▼



# The squeaky bed gets the grease. Wait ... what?

## ADVICE ALT.SEX.COLUMN

**DEAR ANDREA**  
I am in love with a girl a few years younger than me; before me she had never had a sexual partner. She's in her early twenties, so I was somewhat reluctant. The fact that I've been around the block over and over again made me reluctant to become "that guy." That said, our relationship has become very serious as well as emotionally rewarding.

The fact that I've been recruited as the lab segment for a human sexuality course has not been lost upon me. I've done my best to exemplify a quality educational experience. We still have a couple problems, though. First, I am an audiophile, and besides having a good record collection, I'm physically aroused

by sound. Even now I'm contemplating how I can turn my non-squeaky bed into a squeaky bed. She's pretty quiet (not letting go?) which leads into the second problem: the elusive orgasm.

She has them when she masturbates, but refuses or ducks the issue if I ask to watch. Currently she and I are separated by the vastness of the Midwest and we have taken up devising different strategies to break through her mental block on her return. Any additions to the list would be welcome.

**Stratagem One:** Convince her that I am not real. This would involve blindfolding, ear plugs, tying her to my soon to be squeaky bed and a very slow and imaginative seduction. This will end up happening in any case because it is just hot.

**Stratagem Two:** Make a symbolic charm, imbued with sexual voodoo.

**Stratagem Three:** Learn hypnosis, then subconsciously encourage her to

let the fuck go. (Has any research been done in this area?)

**Stratagem Four:** Get advice from a sex columnist.

**Stratagem Five:** Relax and just let it happen.

LOVE,

ANDREA MADISON

**DEAR MIKI**

Bed not noisy enough? Immediately I think, "Yay, engineering question, who do I know who might make a good consultant for that, and how do you reverse-engineer a squeak, and what sort of hardware would produce the desired degree of squeakiness ..." and then I thought, "Good griet, let's not get silly." (Or squeaky, either: at a former job my husband used to have to attend meetings which tended toward the discursive and at some point someone would interrupt the proceedings with a loud "Squeeeek!" which meant

"You're going down a rat hole.")

**MOST PEOPLE, LACKING** your rarified sensibilities, find bed-squeakiness annoying and distracting or even mood-killing, as fear of being overheard by roommates or neighbours or, God forbid, parents, can do that to a person, and these less-rarified people are dying to get rid of their squeaky beds, aren't they? Wouldn't someone be happy to trade? Not to go down a rat hole here myself, but I was walking down the street a few days ago and my friend said, "That guy looks familiar" and I said, "That was Craig Newmark He's Craig!" And why is Craig famous? He's famous because people have beds they don't want, and other people want those beds, and Craig makes it happen for them. Don't fix, or rather, unfix, your bed, and don't buy a new one. Use Craigslist!

Your list, with the exception of stratagem four, is just not going to work. If

indeed the young lady is not having orgasms (perhaps she isn't, but all you really seem sure of is that she is not vocalizing them to your satisfaction, which is not at all the same thing), I would not advocate either doing anything weird or doing nothing. If she maybe knows what she likes but is reluctant to spell it out for you, I do advocate talking, books (Lionie Barbach's are the classics, although there are newer and more science-y ones out now) to clarify things and establish a vocabulary and something like the "do what I tell you" game, in which you, well, do what she tells you. This allows for giggling and admissions of shyness, plus, it is hot. So is your scenario with the blindfolds and whatnot, although that one does not make a whole lot of sense under the circumstances. You are hot for sound? You like to listen? You wear the blindfold, silly LOVE,

ANDREA

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